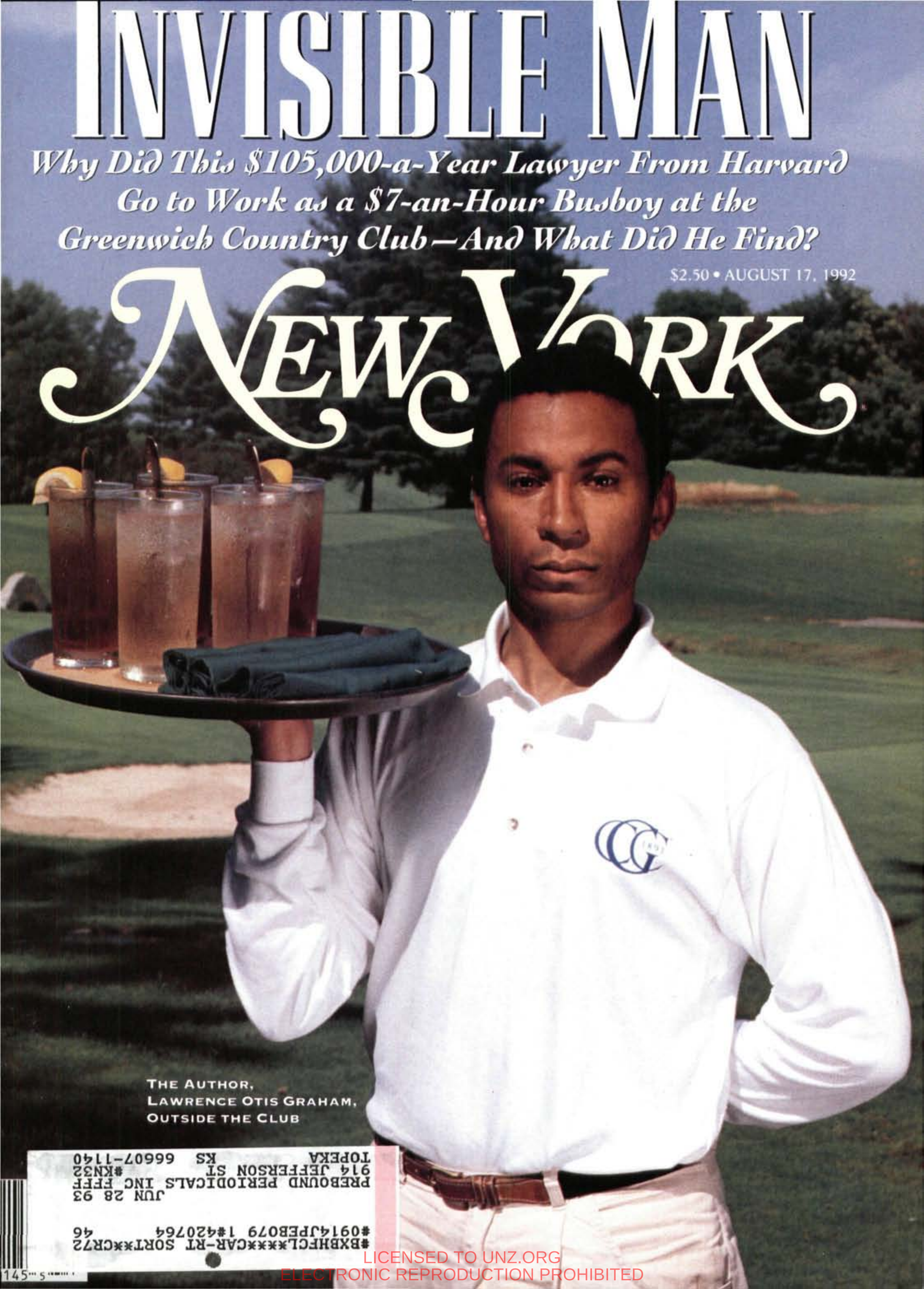
INVISIBLE MAN

Why Did This $105,000-a-Year Lawyer From Harvard Go to Work as a $7-an-Hour Busboy at the Greenwich Country Club—And What Did He Find?

$2.50 • AUGUST 17, 1992

NEW YORK



THE AUTHOR, LAWRENCE OTIS GRAHAM, OUTSIDE THE CLUB

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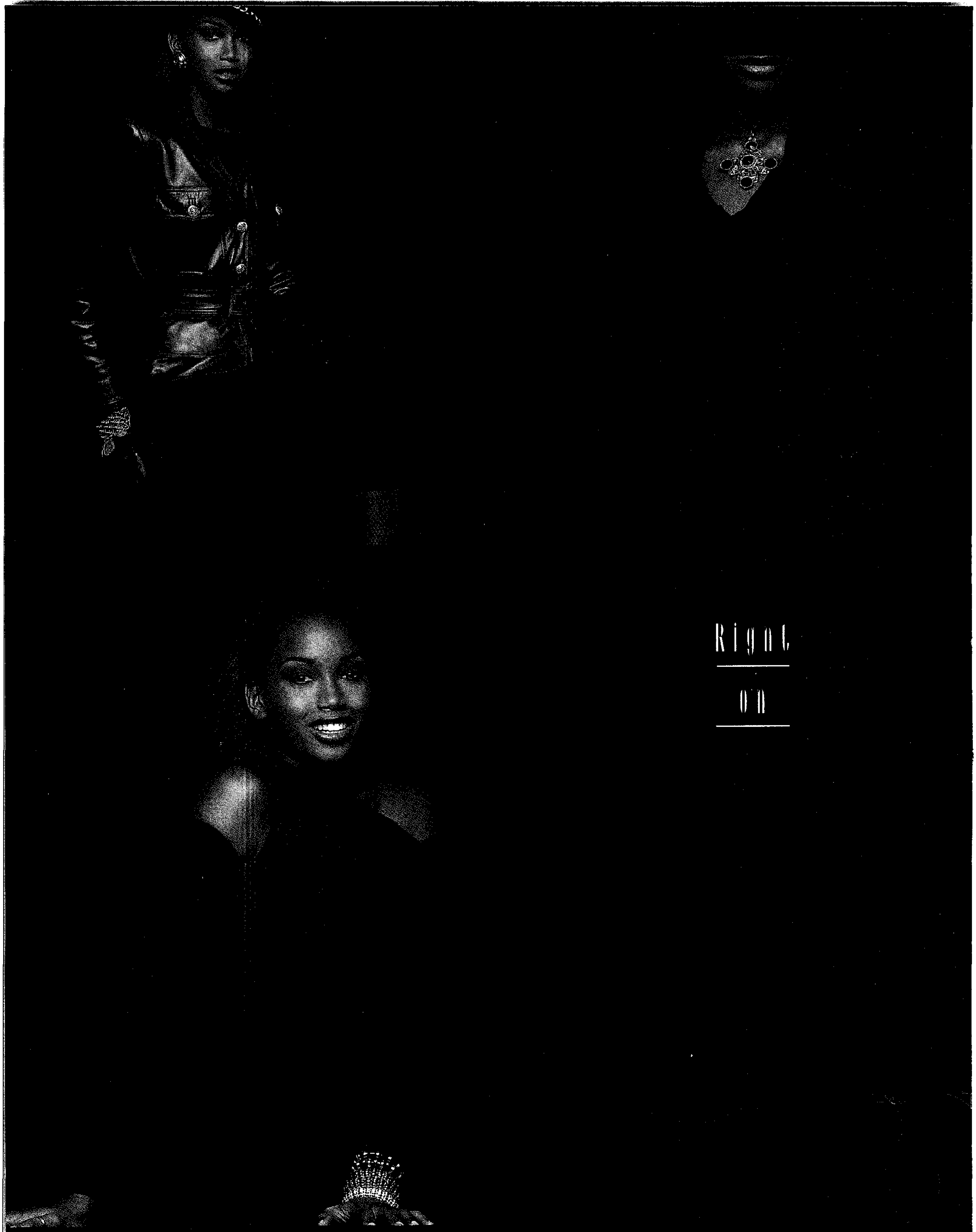
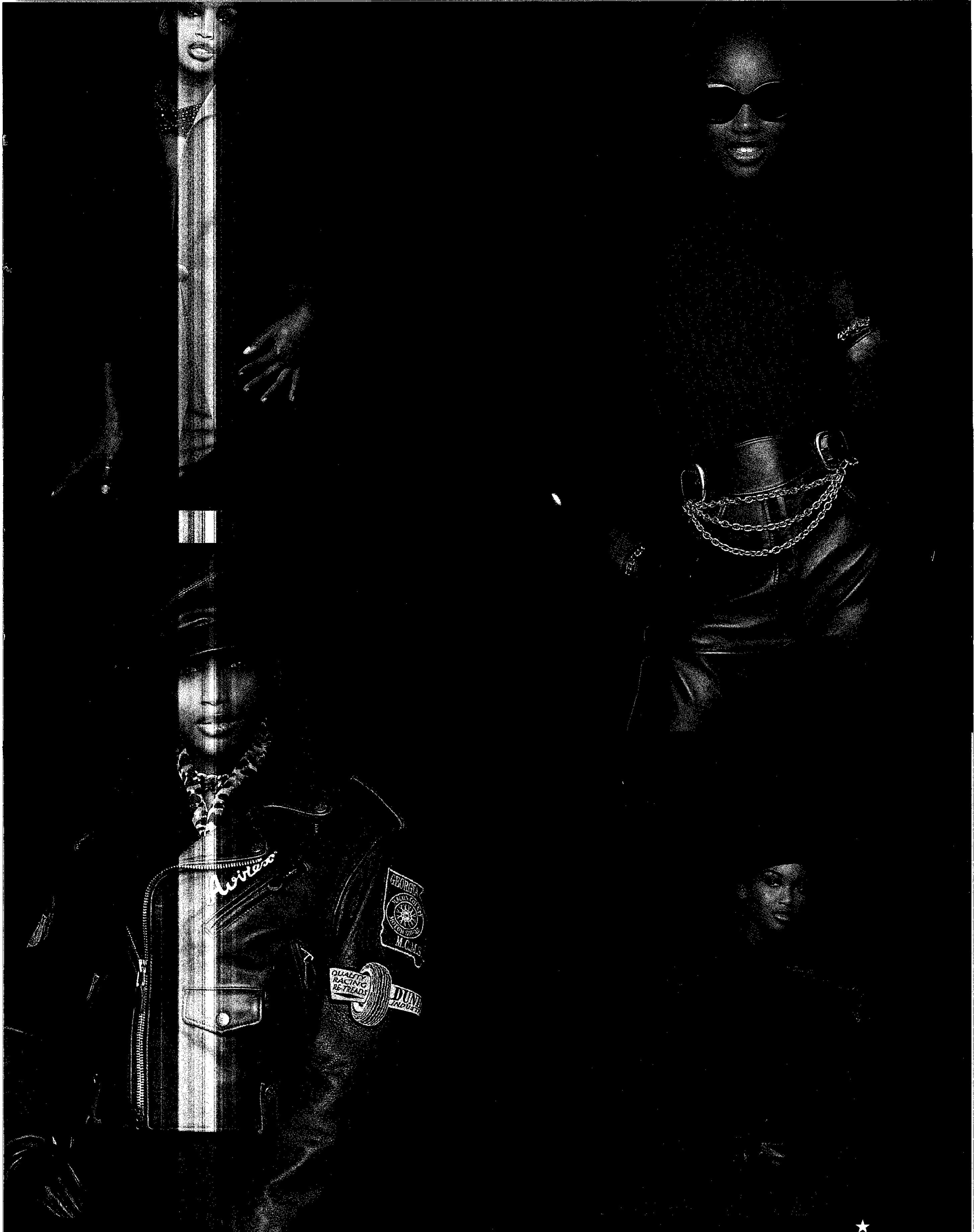


Red pulls out all the stops for day or night. Moving left to right: Begador leather jacket, $395. MM by Krizia jabot blouse,
hristian Dior wool crepe pantsuit, $390. 525® ribbed cotton turtleneck, $42. Bagatelle 5-pocket leather jeans, $295 and R.J. Graz
ambskin belt with chain drop, $104. Tapemeasure cotton/Lycra® spandex dress, $90 and Sacha of London platform pumps, $

Begador, Bagatelle in Attitudes on 3; Christian Dior in Suits on 4; MM by Krizia in Clubhouse on 3; 525®, Avirex, Tapemeasure in Expressions on 3; Shoes on 5; Accessories on the Mai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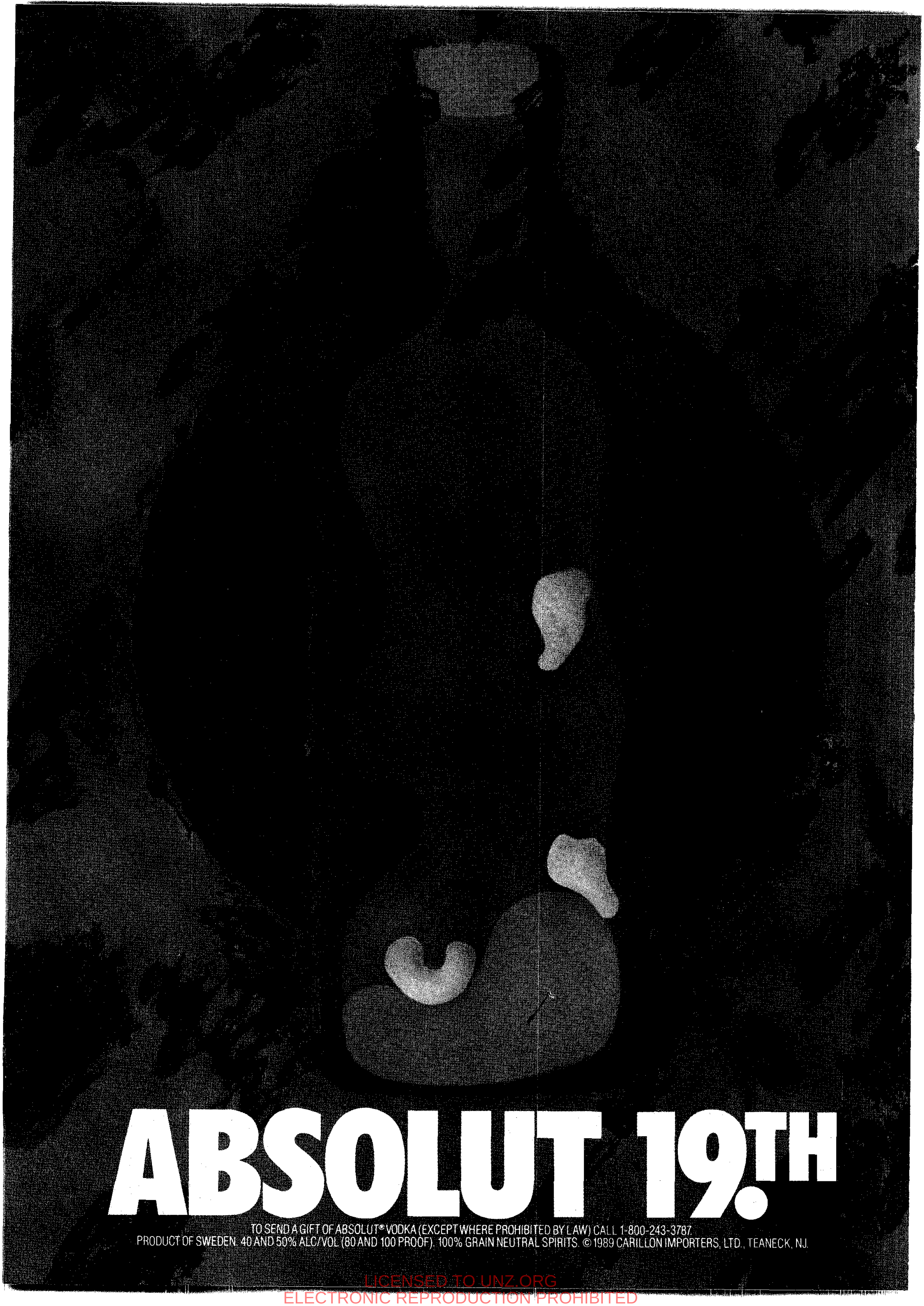

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CONTENTS

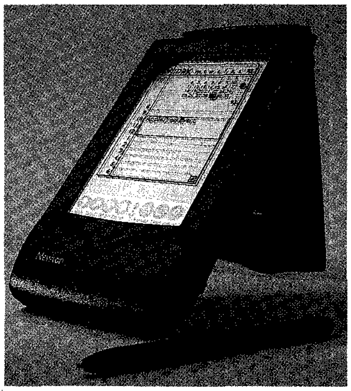
26 Invisible Man

BY LAWRENCE OTIS GRAHAM

Lawrence Otis Graham makes $105,000 a year. He's played tennis with all the right people. But he decided it would be easier to bus tables at the Greenwich Country Club than to become a member. Why? He's black. So he altered his résumé—deleting Harvard and Princeton. He erased his current job: corporate lawyer. Soon, he was in—at $7 an hour. Here's what he found.

36 Here Come the Gizmos

BY CRAIG BROMBERG



The info/techno/gizmo folks have a new toy. So will you. For $700, it will plan your day. It will know you better than you know yourself. And it fits in the palm. The Newton, from Apple, is a revolutionary piece of technology. Unlike the personal computer, it will make your life simpler—you won't have to enroll at the New School to learn it. Newton's a prelude to a new age, the digitizing of America. In other words: more cables. Craig Bromberg plugs in.

42 Design: Cottage Industry

BY MARILYN BETHANY

He fawns over flora. Peter Stephens, of Southport, Connecticut, says it with flowers—at work and at home. His four-bedroom house is a happy jumble—pieces thrown together like plants in a garden. There's majolica, and a picnic table. Plus: sunflowers, hydrangeas, and eggplants (for fun).

DEPARTMENTS

16
THE NATIONAL INTEREST

By John Taylor

The dynamics of negative campaigning have changed—and for '92, the Republican effort is embarrassingly adolescent.

53
THE UNDERGROUND GOURMET

By Fran Schumer

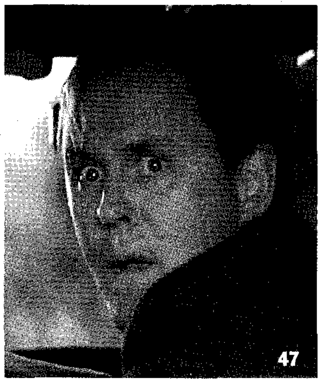
Pasta isn't the only art form at Artepasta—insalatas, entrées, and gorgeous dolci win our critic's acclaim, too.

THE ARTS

47
MOVIES

By David Denby

John Lithgow is Mr. Personalities in *Raising Cain,* Brian De Palma's kooky tale of schizophrenia.



49
MUSIC

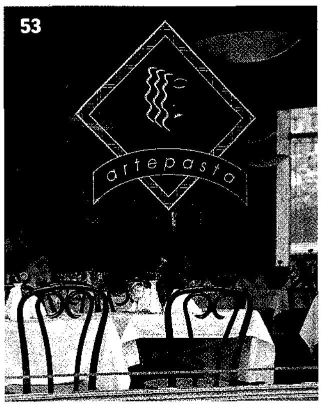
By Peter G. Davis

The way to Don José: spare sets, spoken dialogue, and a stout tenor don't help City Opera's *Carmen.*

50
BOOKS

By Rhoda Koenig

In *The Volcano Lover,* Susan Sontag tries a little romance; Ken Kesey's prose turns Day-Glo purple.



MISCELLANY

Letters 7
Intelligencer,
by Jeannette Walls 13
Fast Track 18
Hot Line,
by Ruth Gilbert 24
Best Bets,
by Corky Pollan 46
Sales & Bargains,
by Leonore Fleischer 54
***Cue* Listings** 55
***New York* Competition,**
by Mary Ann Madden 96
London *Times*
Crossword 98
***Cue* Crossword,**
by Maura B. Jacobson 98
Classified
  Town and Country
  Properties 86
  Strictly Personals 92

Cover: Photograph by Ted Hardin.

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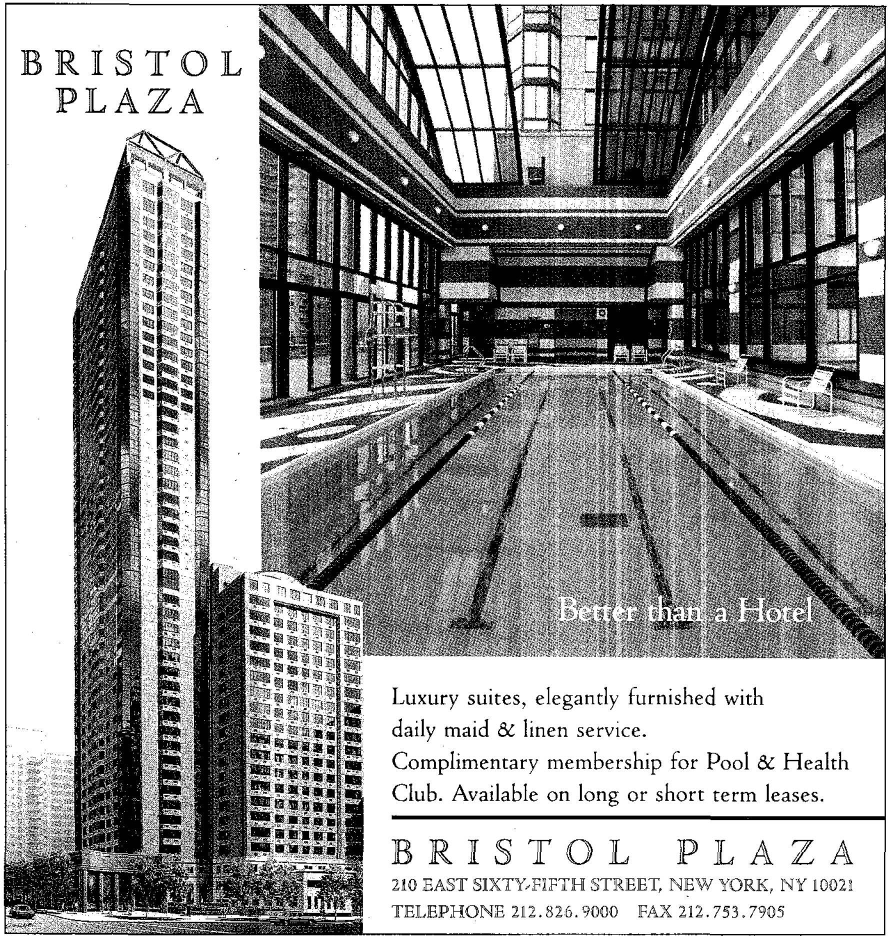

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LETTERS

Feats of Claeys

MICHAEL GROSS'S ARTICLE ON HEARST MAGazines and my boss, Claeys Bahrenburg ["Upstairs, Downstairs," July 27], did not tell the whole story. I'd like to dispel Gross's suggestion that there is any question about who runs our magazine division. Ask any of us thirteen publishers, and we'll tell you in no uncertain terms: Claeys is in charge.

Gross also failed to mention that Hearst is the largest and most successful publisher of monthly consumer magazines in the U.S. He overlooked the fact that *Cosmopolitan* had its best year ever in 1991. *Good Housekeeping* has made a brilliant comeback in a brutally competitive environment. *Victoria* has been one of the hottest magazines for two years running, according to the *Myer Report,* and similar success stories exist at *Redbook, Sports Afield, Popular Mechanics, Country Living, House Beautiful,* and *Esquire.*

Under Claeys's leadership, Hearst's international program has flourished. We now publish more than 70 editions of our magazines in 22 languages in more than 80 countries around the globe. As a result of Claeys's partnership with George Green, president of Hearst Magazines International, and their marketing plan, the number of titles being published under license or in partnership with local investors has doubled.

A house in chaos? Bad management? No one in charge? Hardly.

Seth E. Hoyt
Publisher
Cosmopolitan
Manhattan

CLAEYS BAHRENBURG'S SUPPORT OF *Victoria* magazine has been exemplary, as has his leadership in electronic publishing. While John Mack Carter and Gilbert Maurer fathered and christened *Victoria,* it was under Bahrenburg's adoptive parentage that the magazine enjoyed phenomenal growth. From a two-issue startup in 1987, *Victoria* reached a circulation of 750,000 after only seven issues. The first magazine in the country to be published entirely electronically, *Victoria* became a monthly in the fall of 1989. In 1990 and 1991, *Victoria* was on *Adweek's* hottest magazines list—No. 1 in 1990. The December 1991 ABC–audited issue achieved a paid circulation of 950,000. It is Claeys Bahrenburg's backing that has enabled me to continue to build a relationship of trust and confidence with *Victoria's* readers.

Nancy Lindemeyer
Editor
Victoria
Manhattan

Counter Surveillance

"THE WAR AT ZABAR'S," BY PETER HELLMAN [July 27], should serve as a warning: Never go into business with your family!

Elaine Goldman
Brooklyn

FOUR YEARS FROM NOW, A THIRD-GENERATION Zabar will begin working full-time at the business started by his grandfather. This September, Aaron (son of the finicky Saul) will begin his studies at Rochester Institute of Technology's department of Food and Hotel Management. Aaron has worked at Zabar's part-time since he was twelve years old. We are looking forward to our son's joining the family business.

Carole Zabar
Manhattan

AFTER READING THE ARTICLE ON ZABAR'S, I'm convinced it would make a great sitcom. It reminded me of the story about an old Jewish customer visiting a deli and being waited on by a Chinese counterman who spoke perfect Yiddish. Taking his packages to the owner at the cash register near the front door, he said, "Sol, I'm amazed. You got a Chinese woiking for you who speaks perfect Yiddish!" "Ssh," said the owner. "He thinks he's loining English." By the way, what's with the picture on the cover? If the bills shown were all thousands, the wrappers around these wads would have to have read at least $500,000 instead of a measly $10,000! No wonder all the deals to sell Zabar's fall through—you can't trust nobody in New York.

John J. Codella
Marlton, N.J.

Postscript

ANGELA CAIROLI, WHOSE LETTER RAN IN THE July 27 "Letters" column, asks, "If gay and bisexual men want to continue to indulge in high-risk sex, why should they expect others in the society to pay for their way of life?" Evidently she doesn't know that the rate of reported AIDS cases among gay and bisexual men is decreasing, while the rate of cases being reported among young adults and women is increasing. Or that unsafe sex among heterosexuals is just as high-risk as it is among homosexuals. AIDS is not just the problem "of an undiscipined few." AIDS is everyone's problem.

Jeffrey Epstein
Manhattan

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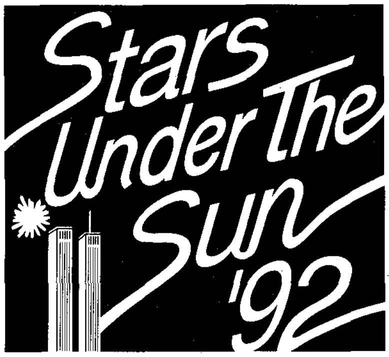

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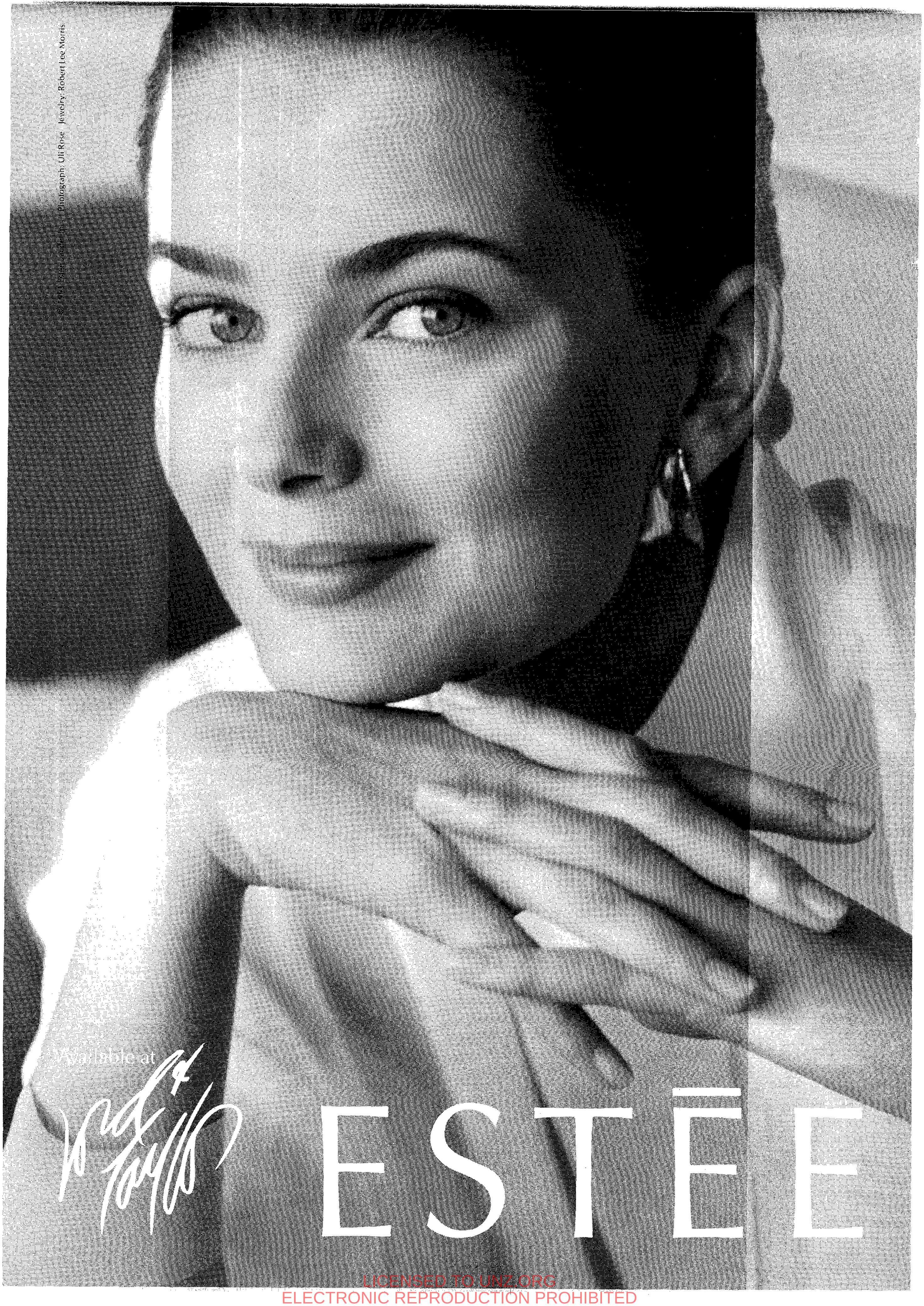[illegible] Photograph: Uli Rose Jewelry: Robert Lee Morris
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

PARKING UP THE WRONG TREE?...JANN AND RESTLESS...STAFF SHIFT...ROSES AND POSES

MONEY MAN'S METER RUNS OUT

Paul Dickstein, New York City's former budget man, has had a little trouble with his own finances.

The city's Parking Violations Bureau has been after Dickstein, who was budget director under Ed Koch, saying he amassed $1,671.42-worth of parking tickets and fines. Dickstein, who is now with the health-care corporation SANUS, racked up 27 tickets and late-payment penalties—including 5 tickets in one day, March 4, 1992. The PVB threatened Dickstein with a default judgment and said it would attach his wages, impound his car, and seize his personal property.

Dickstein, however, says he's no scofflaw. "I've already paid my fines," he said. The next day, according to the PVB, Dickstein paid the tab.

TRUMP MAY GREASE AXL'S FILM

Donald Trump is ready to rock and bankroll.

Guns N' Roses, the popular group led by headline-making lead singer Axl Rose, is planning a documentary—along the lines of Madonna's movie *Truth or Dare*—about its concerts and tours. A source says the group is negotiating with Donald Trump for funding.

"Axl Rose went to Atlantic City and performed for him on a special occasion," says the source. "It was sort of a private affair, and Trump won't talk about it. The two hit it off. Despite Axl's reputation for being wild, Trump found him to be quite nice. He's actually sort of shy. Axl likes the idea of Trump doing it because Trump is such a promoter. Look at what he's done for Marla's career." When asked whether Trump was nervous about the controversy surrounding the singer (he was recently arrested on an assault charge), a friend of the developer said, "Controversy? He lives on it."

Trump wasn't available for comment.

Bryn Bridenthal, the spokeswoman for Axl Rose, didn't return calls.

BUSH STAFFERS: SITUATIONS WANTED

Some White House insiders are giving a vote of no confidence to George Bush's chances for re-election. A Capitol Hill insider says that a surprising number of people on Bush's staff are already preparing their résumés and putting out feelers for new jobs. The source says several White House employees seem to be running scared as Bush's popularity drops in the polls and top Republicans talk openly about the possibility of defeat.

"When there's an end to a term, people start looking for new jobs," says the source. "But this is coming a lot earlier than a lot of us would have expected."

The White House wouldn't comment.

SMOKING OUT CIGARETTE ADS

Peter Vallone is sponsoring an anti-smoking bill that has some insiders fuming.

The City Council speaker is working on legislation that would require anti-smoking advertising to be carried by all city-controlled properties that display tobacco ads, says a source. The ratio would be anywhere from one anti-smoking ad for every three cigarette ads to one to one, says the insider.

"The opponents are concerned about lost advertising revenue," says the source. "It could drive ad money out of New York and could even hurt some advertising franchises, which will bear the brunt of the cost. . . . Advertising on taxis would be included in the rule because they are licensed by the city. With all the problems going on in New York—crack, crime, AIDS—you'd think the City Council would have other things to worry about."

Says Vallone's spokeswoman, "The world is not going

JANN WENNER'S FAMILY VALUE PACK

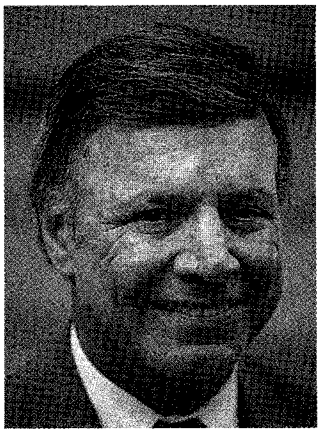
Jann Wenner may have finally come to terms with being a grown-up. The former wunderkind, now 46, who started the rock magazine *Rolling Stone* in 1967 and later took over the celebrity-oriented *Us,* is starting a magazine for parents, says a source.

"It's sort of ironic that the bad boy of publishing is jumping on the family-values bandwagon," says one source. "For years he represented sex, drugs, and rock and roll. Now add day-care centers to that list."

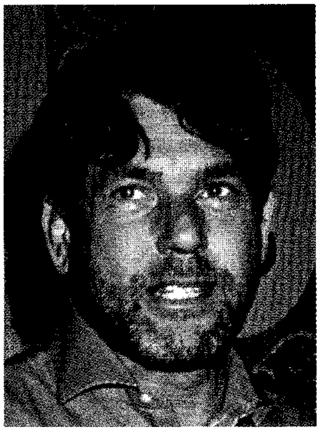
"Straight Arrow [Wenner's company] looks at new ventures all the time," says a spokeswoman. "If we decide to do something, there will be an announcement."

ASSOCIATE: JAN GELMAN

GUNS N' ROSES



PETER VALLONE



JANN WENNER

Photographs: top, Howard Rosenberg/Outline; center, Allan Tannenbaum/Sygma; bottom, Kelly Jordan/Ron Galella.

CAMELOT NOT...BOOK HIM TWICE...CUTTING IN....MAG BAG....DE NIRO, JUNK-BOND KING

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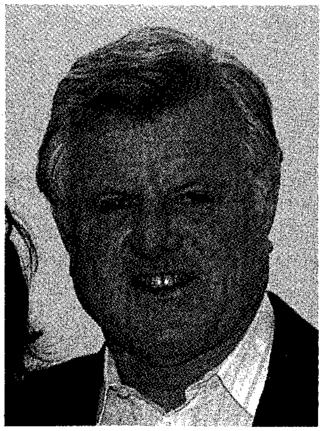
FEATURING A LONG ISLAND RENOVATION

METROPOLITAN HOME



SENATOR EDWARD KENNEDY

ROBERT DE NIRO

to collapse if tobacco companies don't advertise."

……

ANOTHER CHAPTER IN KENNEDY BIO

Is G.P. Putnam's secret book too hot to handle? The company has been working on a "Highly Confidential Project" that was expected to make national news; sources said the book was a biography of Senator Edward Kennedy, written by his former top aide Rick Burke ("Intelligencer," July 27, 1992).

Now, a source says, the manuscript is being shopped to other publishers. "Burke has quite a history himself, and when news of the project got out, Putnam came under a lot of pressure," says the insider. Burke resigned from Kennedy's staff in 1981 after admitting that he was behind several threatening letters and phone calls and a so-called attempt on his own life. Putnam didn't return calls, and Burke won't discuss the subject. "I have made no final decision on having anything published," he says. "I definitely am getting the impression some people don't want me to do anything."

……

PIERRE'S HAIR-SPLITTING TALE

A hair-raising battle over the barbershop space at the Pierre Hotel may finally be over.

The shop had been frequented by some of the most powerful men in the country, including George Steinbrenner, Lee Iacocca, and Roone Arledge. Earlier this year, Bertha Hernandez, who had operated the Gio Hairstylist since her husband died in 1989, filed a $4-million complaint with the Commission on Human Rights. She charged that because of her gender, the hotel's owners had discriminated against her by awarding the lease to her former staffer Dominique de Anfrasio. Last month, the suit was thrown out. The investigators questioned a statement given by limousine czar William Fugazy on behalf of Hernandez because "Fugazy has a professional relationship with [Hernandez's] attorney and a personal relationship with [her]."

Says De Anfrasio: "This has been a long process. I'm not celebrating until I move in."

……

MET HOME IS WHOSE CASTLE?

Magazine insiders are talking about the tension at *Metropolitan Home.* Executives at Meredith Corporation, which owns the magazine, called in *Ladies' Home Journal*'s Myrna Blyth to oversee *MH* several months ago, and, sources say, she is clashing with editor Dorothy Kalins. "*Metropolitan Home* has been Dorothy's showplace for over a decade, and she has quite an ego," says one source. "It's like a two-headed beast."

Blyth dismisses the talk. "Every terrific editor has a bit of an ego," she says. "Why shouldn't Dorothy? . . . All upscale magazines are having a tough time, but newsstand sales are up almost 18 percent. I'm having a terrific time working with these people."

"I don't think there's an editor in the business not feeling tension these days," says Kalins. "It's not me versus Myrna any more than it is us against the realities of the business world."

……

LITERARY DOUBLE DIPPING ON CASSADY BIO

Carol Publishing is calling Kim Spurlock a two-timer. A source says the author has received advances from both Carol and Bantam Doubleday Dell for the same book. The author, with co-writer T. K. Christopher, was paid $10,000 by Carol to write *Neal Cassady: An Oral Biography*. Spurlock was also given another $6,000 to do the book's graphics. Four months before the book's deadline, Dan Levy, Spurlock's editor at Carol, left and went to Dell. Levy persuaded the author to take the book to Dell. Spurlock then received a letter from Steven Schragis, Carol's publisher, terminating his contract. He later got a summons saying that the publishing house was suing him and Christopher for the advance. "There was never a question of whether [Carol] was going to be paid back. It was just a matter of when," says Spurlock, who signed a new contract with Dell. He says he thought Carol was dropping the book. "As far as Dell knew when it acquired the book, the Carol contract had been terminated. Otherwise, we would never have gotten involved with this project," says Stuart Applebaum, a spokesman for Dell.

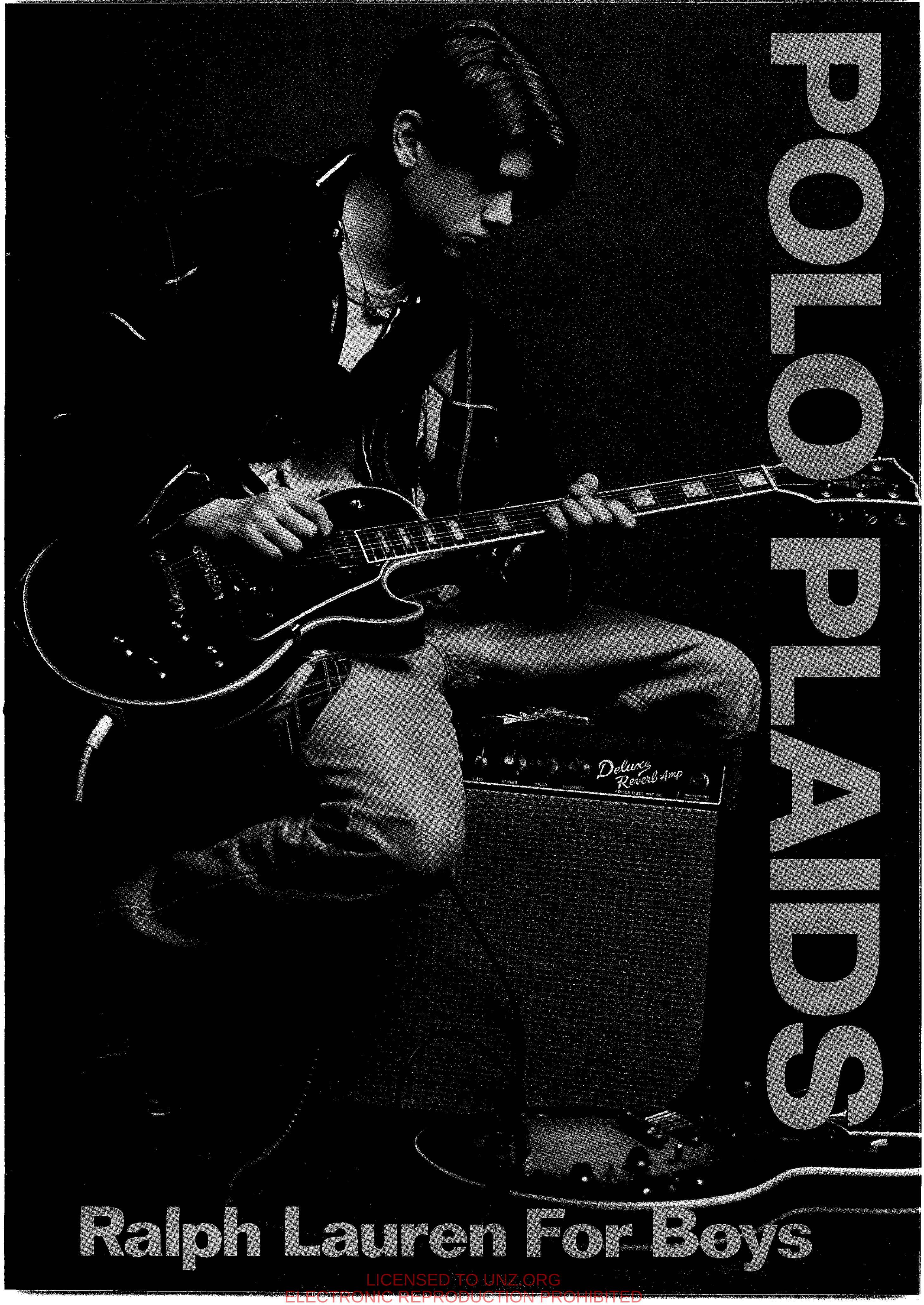
"In order to steal the work for itself," Carol charged in court papers, "Dell, through Levy, made numerous damaging statements to the authors [to induce them] to breach their agreements with Carol Publishing."

……

DE NIRO MAY BE MILKEN THIS ROLE

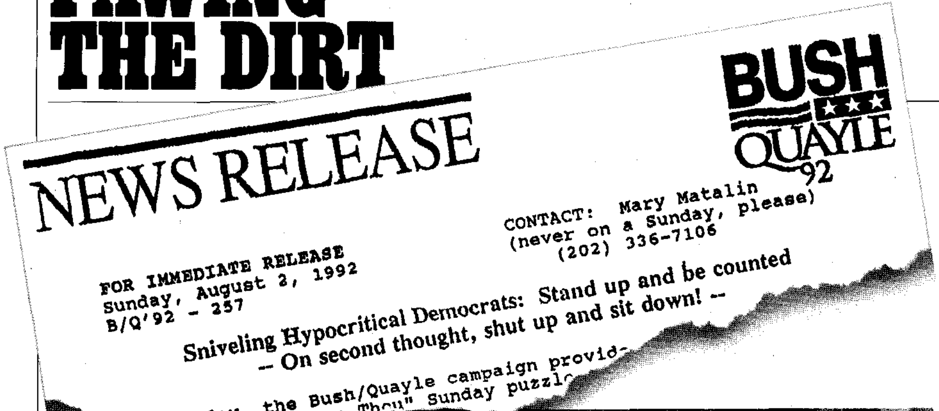
Robert De Niro may have bought film rights to *Highly Confident,* the story of fallen junk-bond king Mike Milken, but writer Jesse Kornbluth says he's not holding his breath. "I'm zero for twelve," says Kornbluth, who says that if the deal goes through, he's doing the screenplay. Says a source, "What would it be called, *Raging Bonds*?"

Photographs: center, John Giordano/Saba; bottom, Anne-Marie Fox/Outline.


POLO PLAIDS
Deluxe Reverb Amp
Ralph Lauren For Boys

The National Interest/John Taylor

PAWING THE DIRT



NEWS RELEASE

BUSH ★★★ QUAYLE '92

CONTACT: Mary Matalin
(never on a Sunday, please)
(202) 336-7106

FOR IMMEDIATE RELEASE
Sunday, August 2, 1992
B/Q'92 - 257

Sniveling Hypocritical Democrats: Stand up and be counted
-- On second thought, shut up and sit down! --

the Bush/Quayle campaign provid
Thou" Sunday puzzl

BITTER FURY: *The infamous release; Bush with campaign manager Fred Malek and Matalin.*

BUSH LUKEWARMS UP

AS ASTONISHING AS IT MAY SEEM, GEORGE Bush would have you believe that his problem these days is that he's been unable to resist the temptation to praise Bill Clinton, although he knows he should. "I have to stop saying nice things and start doing what he's been doing to me for six months," the president told a group of journalists from *USA Today* last week. Yes, Bush believes he has been saying too many nice things about Bill Clinton. He's been too generous toward the man, too indulgent, too kind and gentle. But all that is going to stop. And when he turns the full force of his wrath on Clinton, he implies, the Democrat is going to experience some genuine pain. It's going to happen, Bush keeps suggesting, and it's going to happen soon. Any day now.

Bush's use of the phrase *campaign mode*—his denial that he is now "in campaign mode" and his promise to "go into campaign mode" after the Republican Convention—has become a veritable refrain in his ongoing explanation of his presidency. "The Clinton-Gore ticket has two more weeks of leave," he ominously informed a crowd in Nevada last week. It's his way of snorting, tossing his horns and pawing the dirt, of indicating an imminent charge. Such displays of belligerence are intended to intimidate, but if the snorting and pawing go on a little too long, they can acquire a comic, even cartoonish, aspect.

The whole spectacle is misleading in any event, because the long-awaited, and supposedly much-to-be-feared, negative campaign has been going on for weeks, conducted not only by Bush surrogates like Dan Quayle and Rich Bond and Mary Matalin but by Bush himself, who last week said the Democrat would administer health care "with the compassion of the KGB." The problem for Bush is not that he is saying too many "nice things" about Clinton but that people aren't paying sufficient attention to the nasty things he and the Republicans *are* saying.

Furthermore, Clinton himself keeps interrupting these diatribes, disputing the Republicans' claims, calling them nasty things in return, and generally refusing to submit to the onslaught with the passive martyrdom Michael Dukakis exhibited. Which is how the Republicans somehow feel Clinton *ought* to behave. "We respectfully request you and your fellow Democrat sniveling hypocrites read our lips: SHUT UP AND SIT DOWN so we can get back to more Highlights of the Clinton Record," Mary Matalin wrote in the truly astounding press release she handed out to reporters last week.

From the tone of this document, which is destined to become an icon and reference point of the '92 election, it is clear that Matalin, the deputy director of the Bush/Quayle campaign and the former protégée and very close friend of the late Lee Atwater, is ready to tear out clumps of her hair in rage at the failure of the Republican attack machine to focus the campaign on an opponent she feels is so egregiously flawed he should be considered politically disfigured. The Republicans' frustration is almost poignant in its intensity. To understand their bitter fury, it's instructive to compare the Republicans' current negative campaign with their masterly 1988 effort.

By this point in the 1988 campaign, the systematic dismemberment of Dukakis was well under way. Willie Horton's picture had been appearing in Republican advertisements for more than a month, and Dukakis's ACLU membership and position on the Pledge of Allegiance were already being exploited. By the beginning of August, the seventeen-point lead in the polls that Dukakis enjoyed coming out of the Democratic Convention had shrunk by more than half.

On August 3, 1988, four years to the day before Matalin's memo became the lead story on all three networks, Ronald Reagan was asked at a news conference whether candidates like Dukakis should reveal their medical records. "Look, I don't want to pick on an invalid," he said, his famously cutting reply enabling all three networks to run stories about the rumors of Dukakis's mental instability. By the time of the Republican Convention, Dukakis's lead had disappeared altogether. Bush moved into first place on a post-convention bounce, and Dukakis never recovered the lost ground.

Clinton has so far remained relatively immune to the Republican attack campaign. There are several reasons for this. Most obviously, he and his staff, along with virtually everyone who has discussed the 1988 campaign, agreed it was fatal for Dukakis to ignore the Republican attacks, and they are responding to all accusations within the same news cycle. "Any commercial or statement not answered in 24 hours is presumed to be true," says Tony Schwartz, who created the famous daisy-petal ad Lyndon Johnson used to convince voters Barry Goldwater was a dangerous warmonger.

Just as important, the material the Republicans have to work with this year is much different from what they had in 1988. Clinton's supposed flaws—philandering, draft evasion, political slickness—do not trigger the sort of subliminal phobia that the Republicans were able to evoke by portraying Dukakis as a vaguely un-American intellectual who coddled subversives and freed ugly black rapists to terrorize and murder. Philandering simply isn't frightening. According to some studies, a majority of married American men have strayed at least once. "If all the adulterers voted for

Photograph by Reuters/Bettmann.

Clinton, he could win the election," jokes one Democrat.

At the same time, Clinton benefits from the fact that so much of the dirt on him has already come out. Voters have absorbed it, factored it into their perception of him, and as news it has receded into the background. To raise what, in the time frame of the campaign, are now old issues will do little to change people's opinions and instead draw attention to the motives of those doing the raising. To do damage, a negative campaign needs to provide new material, which is why rumors continue to circulate that the fall may bring a series of what Clinton aide Betsy Wright called "bimbo eruptions."

The effectiveness of negative campaigning has also been blunted by the fact that it has become so widespread. "Like anything, it works well until it's overused," says Jeffrey Browne, a Democratic political consultant. "It's like direct mail, which was very successful in the eighties but recently, particularly in California, is not working nearly as well because everybody's doing it so much."

And the Republicans, ironically enough, have become the victims of their success against Dukakis. The endless discussions of the Willie Horton ads fostered the perception, much more thoroughly than did anything Spiro Agnew ever said, that Republicans were unprincipled, unscrupulous campaigners. This notion has been reinforced by both Ross Perot's and Bill Clinton's loud and frequently exaggerated denunciations of the Republicans as the party of "dirty tricks" and "sleaze" that was dragging the campaign into the "mud" by dumping "garbage" on opponents.

In fact, Clinton's attacks against Bush have for the most part been just as tough as Bush's attacks on Clinton. But by establishing himself as the target of foul play, Clinton has, for the moment, been able to invest himself with the morally superior aura of the victim. As a result, every time he attacks Bush it can be construed as self-defense—the political equivalent of justifiable homicide—because, he has succeeded in arguing, Bush has set out to destroy him by whatever means are needed.

Clinton has done this so effectively that Republicans are complaining that he has "inoculated" himself against their criticism. That points to the most delicious irony to be produced by the reconfigured dynamics of negative campaigning: By portraying the Republicans as negative campaigners, Clinton has at once weakened their ability to criticize him even on legitimate grounds and raised the very real fear that any efforts to do so could backfire, damaging Bush more than him. No wonder Mary Matalin is so frustrated. ■

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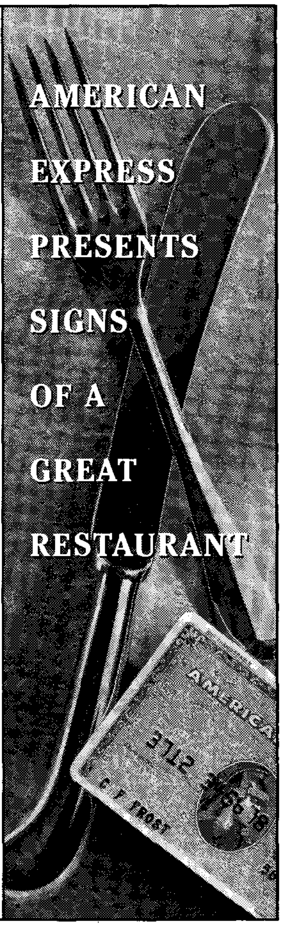


FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

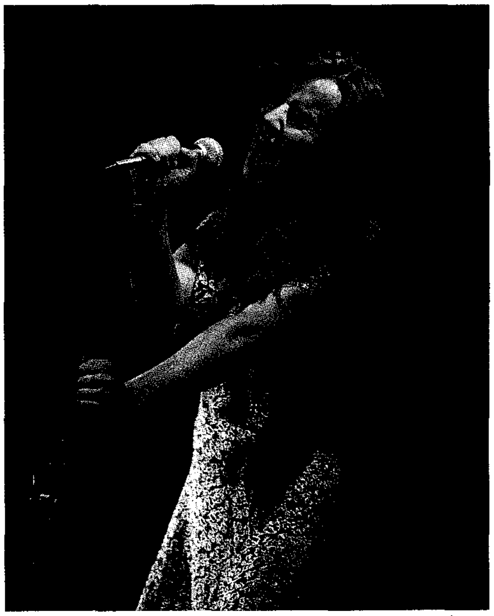
LOVE STINKS

Ever since Suzanne Rhatigan's first solo album, *To Hell With Love,* was released earlier this year, Imago Records has touted this diminutive Irish pop singer with Janis Joplin–size pipes as an unrequited bitch on wheels, hated by her producer, her bandmates, and even her old schoolmates back home.

"I guess there must be some truth to what they say," says Rhatigan, 29. "Because I have gotten fired from quite a few bands in my time. But most of it's just us having a bit of fun with my reputation for being a bit moody in the studio."

In fact, a spin of her new album shows there may be a bit more to the hype than Rhatigan is willing to let on, because *To Hell With Love* is a brutally honest statement about the joys and terrors of relationships. Produced by Fred Maher (also producer for Lou Reed and Information Society) and powered by a tight five-man rhythm-and-blues ensemble that includes veteran keyboardist Bernie Worrell, the album is a sexy, no-holds-barred portrait of the war between men and women. The title song—written by Rhatigan's collaborator and boyfriend, the poet and BBC-sitcom star Craig Charles—is nothing less than a litany of complaints about modern men.

"Most men are untidy, sloppy, slouchy, tardy, and immature," Rhatigan says. "So after one fight with my boyfriend, I told him to go to hell because he was—is—all those things, and in return, he wrote the song for me."



Irish soul: Suzanne Rhatigan.

Rhatigan's just as full of fire and brimstone in her live shows. During a recent stand at Tilt, on Varick Street, Rhatigan's raspy 3 A.M. voice and loose-limbed antics were reminiscent of the young Grace Slick. It was a terrific debut for a woman who just a few years ago was working as a session singer on records by the likes of Kylie Minogue and Rick Astley.

"I'm actually a very steady person," says Rhatigan, who will drop in for an unscheduled show at Sin-é (122 St. Marks Place) later this month, then play the Bottom Line on September 19. "It's just that I wear my heart on my sleeve." No doubt she wouldn't—couldn't—have it any other way.

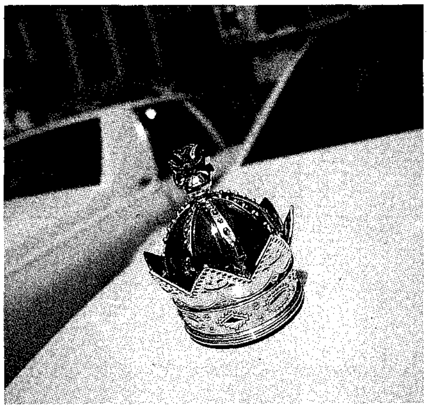
Craig Bromberg

DETAILS

Smells Like Taxi Spirit

You step into the cab and an ambrosial aroma hits you. What is that, you wonder: Calvin Klein's Obsession? Liz Taylor's Passion? Something new from Karl Lagerfeld, perhaps? Nope, that woodsy top note is coming from the crown-shaped air freshener stuck to the dashboard.

Ornately gilded, the four-inch-high diadem is suddenly a hot item in cabbie air-space defense and dashboard decoration. Elevation Importers introduced the crown seven years ago but dropped it after it proved no match for those overpowering strawberry concoctions. Nonetheless, the crown's stately good looks had cabbies clamoring for its return, and two years ago Elevation—which is mistakenly known among hacks as "Mr. Poppy," after the other popular air freshener the company distributes—reinstated the plastic perfumery.



Eau de cabbie: The royal deodorizer.

Made in Taiwan, the crown sells for $8.99 to $10.99 at better car washes everywhere and comes in six glamorous colors with corresponding scents: Blue is Charlie, green is Jasmine, and purple—well, the fragrance is an aromatic enigma. "We don't know what it is," admits Alfie Yee, manager of Elevation. Call it Velvet Mystery—and hail it as a success!

Brian Farnham

Photographs: top, Larry Busacca; bottom, Michael P. McLaughlin.

THE SPORTING LIFE

GOD'S POOL SHARK

LOREE JON JONES, OF central New Jersey, has various talents. This morning, she teaches Bible school—to 3-year-olds. This afternoon, she tackles a 63-year-old.

Bernice.

Bernice isn't after the Lord. She arrives for her lesson in smart shorts and lipstick. There are diamonds on her fingers. And cue sticks in her hand.

"I swear to God," Bernice says. "I was a nothing at pool." But now! Jones looks on proudly, like Bela Karolyi, as Bernice pockets seven balls in a row. "Look at her stroke," Jones crows. "Great!"

Loree Jon Jones is the reigning U.S. women's billiards champion. She is also deeply religious. So her pool hall, Loree Jon Billiards, in Hillsborough, New Jersey, pours only nonalcoholic beer. Smoking is absolutely forbidden, as are unkind thoughts, truancy, profanity. "And that rap garbage," Jones adds.

"I caught two women smoking in the bathroom during a tournament," Jones recalls. They escaped with a friendly warning.

These days, Jones splits her time among her family, her business, her church, national competition, and private lessons.

"I usually charge $35 to $40 an hour," she confides. "But Bernice is so sweet, I take maybe $10."

Jones will be in town next week to defend her title. She is not favored. "I don't know where I'm ranked now," Jones says with a frown. "But I'm ready." The U.S. Open Pocket Billiards Championship, both men's and women's divisions, will unfold at the Roosevelt Hotel (45 East 45th Street) August 19–23.

Rack 'em up, Mom: With son Jonathan.

Jones, 26, hopes the match will improve pool's image. As a born-again Christian, she's doing her part. "At first, my church had questions," she said. "But I told 'em, 'How are we supposed to *reach* people if we all stay among ourselves?' "

At 4, Jones was making outrageous shots in her basement. Dad built a platform so she could see the felt. At 7, she played a trick-shot match with the legendary "Cue Ball" Kelly, then in his eighties. Jones turned pro at 11, and was world champion at 15—the youngest ever. (Willie Mosconi waited till he was 17.)

"My husband's a pro, too," she says mischievously. "And I just know that as soon as he has more time to concentrate, his game will get back to where it should be."

Jones wonders about double standards for men and women's pool. "Our federation always wants you to dress a certain way in competition." Silk blouses, billowy skirts, tuxedos. Some wear heels. "I'd rather go casual," Jones says. "But if it helps the sport, I'll do it."

She played while pregnant—winning a tournament at seven months. "At eight months," she says, "I couldn't reach the table."

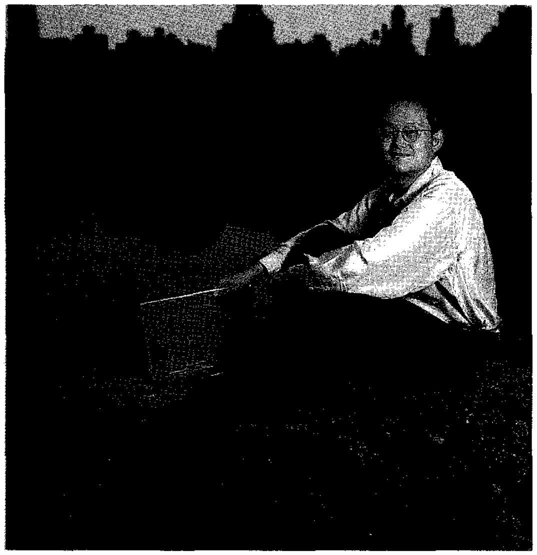
BOB ICKES

CLASSICAL NOTES

Dr. Soundgood

SAMUEL WONG LOVES EMERGENCIES. IN January 1991, when Zubin Mehta flew to the Mideast during the Gulf War, Wong, the New York Philharmonic's 30-year-old assistant conductor, suddenly had to take the baton and lead the orchestra at Avery Fisher Hall and the Kennedy Center. After Leonard Bernstein's death, Wong replaced the maestro for a week. "The feeling was unreal," he says.

Wong has, however, given up emergency rooms—even though he's a Harvard-educated doctor. Two years ago, he gleefully traded in a residency in ophthalmology when Mehta invited him aboard. "Medicine and music are very healing and comforting," Wong says. "They're both very unselfish disciplines that offer a service to mankind. I just went with my heart."



Healing arts: The Philharmonic's Samuel Wong.

Born in Hong Kong, Wong moved with his family in 1971 to Canada, where he received a degree from the Royal Conservatory of Music. While in med school at Harvard, he founded the Boston Summer Orchestra and was hired as assistant conductor of the Boston Philharmonic. "Harvard," Wong says with a wry grin, "is an institution where overcommitment is mildly encouraged."

This week, Wong will be conducting four of the Philharmonic's free summer parks concerts. The August 10 Great Lawn program will feature Brahms and Dvořák; the show moves to Staten Island's Great Kills Park on August 11, Prospect Park in Brooklyn on August 13, and Cunningham Park in Queens on August 14.

"Symphonic music is about discipline," Wong says. "It's about learning that to reach a certain level of artistry, one must make a commitment of many hours over a long period of time." Same as medicine, but at least music doesn't take Wong away from his wife, Hae-Young Ham—she's a violinist in the Philharmonic.

KATE MAAS

Photographs: top, Robin Holland; bottom, Nina Barnett.

ON THE JOB

MAIN MEN

Leak peek: Chris Schiulazo and Roy Kinkead go underground.

"A WATER-MAIN BREAK," declares Roy Kinkead, "is like a heart attack. It could happen to anybody, anytime."

Kinkead can't do much after a main breaks—except turn off the water—but, as a supervisor for the city's Leak Detection Team, he's pretty handy before any real damage is done.

There are 5,760 miles of water mains in the city, 5,300 of which Leak Detection surveyed last year. Its work is not unlike preventive dentistry, trying to stop gentle leaks from becoming raging breaks. Kinkead has encountered not only running water but fresh corpses and Indian skeletons; live humans, too, some of them surly, mistaking the leak detectors for undercover cops.

Today, Kinkead's crew is visiting known leaks. It seems that the subway platform under St. Nicholas Avenue at 163rd Street is in danger of becoming a river. Kinkead, 42, Gilbert Santiago, 30, Chris Schiulazo, 25, and Teddy Phipps, 37, turn their two trucks north.

Kinkead unfurls his map of the area, which shows in neat blue pencil the aged waterworks nestled beneath lumbering diesel trucks and above growling subway cars. The water main in question was laid in 1912, is made of cast iron, is twelve inches in diameter, and is leaking. Somewhere. Kinkead's mission is to determine exactly where on the main, currently under six feet of earth and passing 350 gallons of water per minute, the leak dwells. This will save a repair crew from digging up the entire 100-foot length, causing much havoc.

First step: to sound the gates. "That means to listen to the valves," Santiago offers. Schiulazo uses a five-foot steel spike to pop off a manhole cover, and Phipps lowers a fancy microphone into the hole as if he were dropping a bucket into a well. The microphone feeds into an amplifier, producing a sound like—well, running water. "That's a nice leak," Schiulazo says. Kinkead takes the headphones: "Yeah, that's ripping pretty good." An intact water main would be silent.

Once all the gates have been sounded, it's time to pinpoint the leak. Santiago produces pylons from the back of the truck. "That's our biggest fear, the public," he says. Pedestrians have been known to plunge into open manholes, which is not good for business.

Phipps and Santiago, on opposite sides of the avenue, deposit microphones into other manholes. They attach antennas to the amplifiers. This sends a signal into the truck, where Kinkead sits before a computer called a C2000 leak correlator, which would not be out of place in the Jetsons' home.

He enters data: the distance between manholes, the width of the main, its composition. More button pushing . . . presto! Green dots light up the screen. An unbroken main would produce a straight line, but Kinkead is looking at a beautifully sloppy constellation. His blue eyes sparkle. He executes a dozen readings, each one more specific.

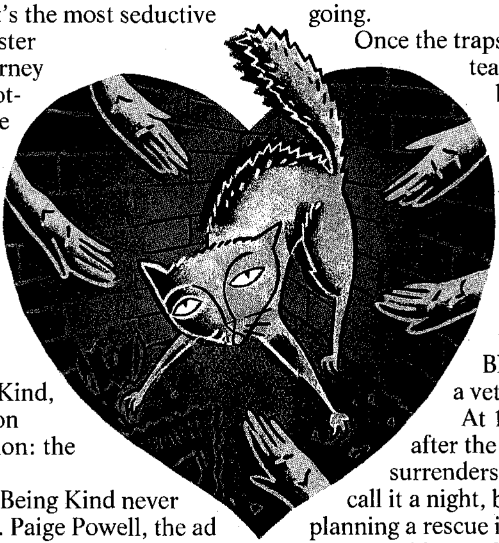
Seventeen feet from manhole A, six feet south of the north curb, Kinkead paints an orange rectangle on the pavement. A repair crew will take it from here. How accurate are Kinkead's rectangles? "Out of a hundred?" he says. "In the nineties, easy."

Back in the truck now, Leak Detection Team Seven-Oh is bound for SoHo, where a restaurant has reported water in its basement. "There's a million leaks in this city," Kinkead says, not unhappily.

STEPHEN J. DUBNER

WILD KINGDOM

Cat People



EVEN THROUGH THE COLD, RAINY AIR, THE aroma of Figaro Tuna cat food is overpowering. "It's the most seductive to a cat," says master cat-trapper Linda Cherney as she baits a three-foot-long wire cage with the smelly stuff.

Cherney, a petite, somewhat mousy woman in her thirties, has been rescuing stray cats all over the city for five years, ever since she and her husband, Bob Blake, founded Being Kind, a small-animal adoption group. Tonight's mission: the Upper West Side.

Unlike the ASPCA, Being Kind never kills any of its charges. Paige Powell, the ad director of *Interview,* and writer Tama Janowitz have been helping place some of the animals through a cable-TV show. But Cherney's network of foster homes is overrun, and she's not sure where tonight's cats will be going.

Once the traps are set, Cherney and her team wait in a nearby basement, peering out a grungy window. Finally, a shout—"We got one!" The group rushes over to find a wet tabby kitten huddled in the cage. An hour later, the team traps another one, as well as a striped adult female. Between catches, Blake drives the animals to a vet for tests and shots.

At 10:30 P.M., four hours after the traps were set, one last cat surrenders itself. The weary workers call it a night, but Cherney is already planning a rescue in Chinatown. "Tonight's trapping is like a Fifth Avenue trapping," she says. "In Chinatown, you can catch 50 or 60 cats at once."

DEGEN PENER

Photograph by Ed Quinn. Illustration by Joel Bower.

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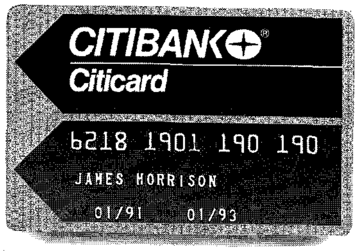
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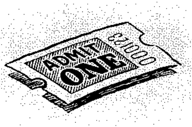


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

SHOPPING

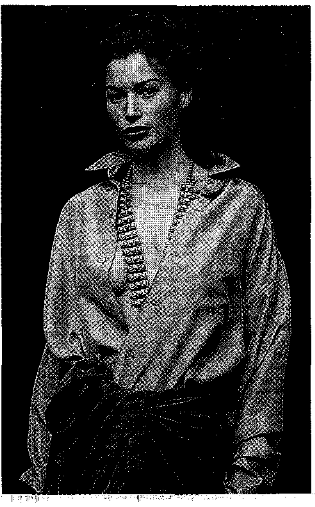
Pull Cart, a do-it-yourself ceramics store, has just opened at 31 West 21st Street. The idea here is to walk in, pick out a clean, white tile, and transform it into whatever you want.

Kitchen, a Chelsea outpost for Tex-Mex everything—chili peppers, hominy, black-bean soup, and luscious burritos—also happens to have the best tortilla chips around. In addition to the blue and yellow ones are whole-wheat chips. They're $1.30 per bag and are made daily. At 218 Eighth Avenue, near 21st Street; 243-4433.

Les Jörgensen

FASHION

In recent years, says Michael Gross, "photographers like Bruce Weber and Steven Meisel have changed the course of fashion. Now their colleague Fabrizio Ferri is actually making clothes. Ferri's Industria line is filled with must-have basics that epitomize fashion's new realness." Prices start at $69 (for T-shirts). At Barneys New York, Charivari, Linda Dresner, and Betsey Bunky Nini.



Fabrizio Ferri

ART

"The Young Rebel in American Photography, 1950 to 1970": There are some very powerful works in this new exhibition at the Museum of Modern Art, which covers the evolution of what was considered *defiant in photography over a* twenty-year period.

THEATER

The Will Rogers Follies: One of the best *new* musicals on Broadway has had—for those who haven't been following the tabloids—a few cast changes. Mac Davis now plays the gee-whiz, aw-shucks Will Rogers, and Marla (as in Donald Trump) Maples plays Ziegfeld's Favorite.

ASK GAEL

***I crave a feast for the eyes.* Frederick's, the new tearoom-bar-hangout from Jour et Nuit's Frederick Lesort and Herbert Anton and fashion photographer Antoine Verglas, was launched with a baptism of beauties. Food? Sure. There's a mini-menu—croque monsieur, salade niçoise, et al. Slip into an asbestos mini and join fashion's darlings. At 26 East 64th Street; 752-1425.**

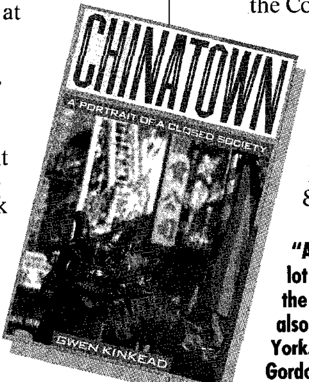
MOVIES

"Marilyn in Scope": "A kiss on the hand may be quite Continental . . ." and all those other swell lines that Miss Monroe cooed can be heard through August 13 in this retrospective that marks the thirtieth anniversary of Norma Jean's death. At the Public Theater.

***Blast 'Em:* Victor Malafronte is one tough paparazzo, shooting stars and near-stars for all sorts of celebrity magazines. This rather engaging documentary shows what it's like to confront the rich and the famous night after night after night. At the Angelika.**

BOOKS

Chinatown, Gwen Kinkead (HarperCollins; $23): In this fascinating look at New York's Chinatown, serialized in *The New Yorker* last year, Kinkead reports on recent arrivals and old-timers who work in the garment factories and restaurants and rarely venture north of Canal Street.



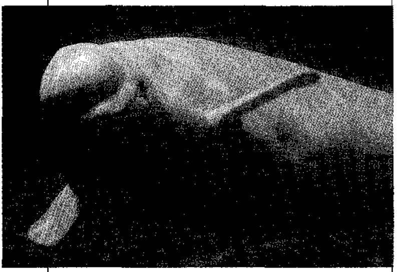
CHINATOWN

A PORTRAIT OF A CLOSED SOCIETY

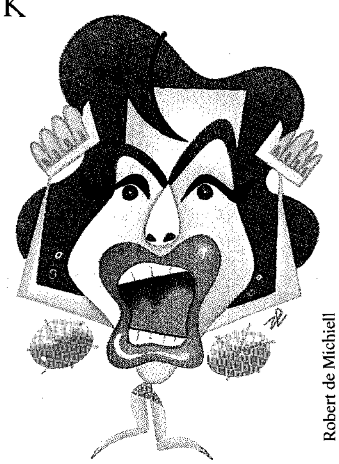
GWEN KINKEAD

KIDS

Come on, now: How often does a New Yorker get to celebrate a beluga whale's first birthday? For those who care to do so, the New York Aquarium has *two* year-old belugas—Casey and Hudson—and it's making sure that everybody knows about these remarkable babies with a special exhibition in their honor; (718) 265-3474.



N.Y. Aquarium/N.Y.Z.S.



Robert de Michiell

SCENES

Fashion, music, art, and raunch will collide on August 13, when comedienne Sandra Bernhard celebrates her appearance on the cover of *Playboy* at a benefit dinner for the Community Research Initiative on AIDS. Tickets are $125 to $300 for the event, to be held at Flamingo East. Call 889-1958.

"A Czar's Picnic": In a lot of ways, the history of the Russian Tea Room is also the history of New York. Owner Faith Stewart-Gordon acts as historian and hostess for a one-night-only dinner celebrating the sixty-fifth anniversary of the Tea Room. On August 12 at 7 P.M.

TASTINGS

BY ALEXIS BESPALOFF

Compared with the rich, tannic bottlings from Napa, Cabernet Sauvignons from Sonoma's Alexander Valley tend to be elegant, lean, and supple. Three good examples from the 1988 vintage are Simi, Murphy-Goode, and Ferrari-Carano ($15 to $18).

VIDEOS

***Wayne's World* ($24.95): The dumbest, goofiest movie of the year. And also one of the biggest-grossing.**

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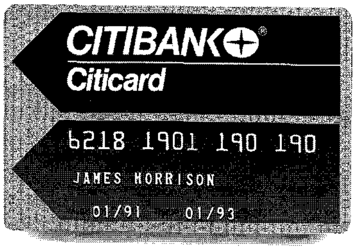

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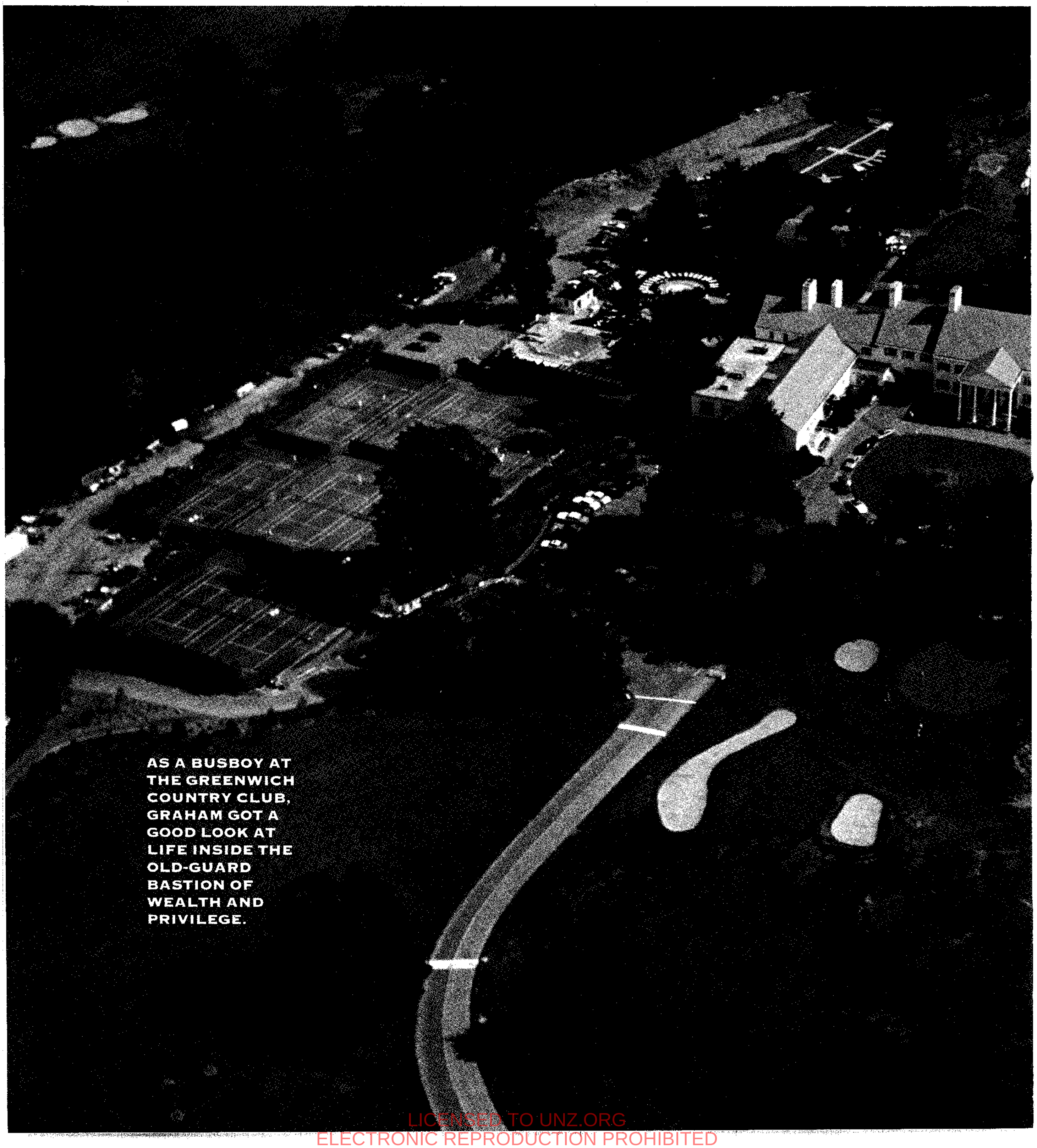
INVISIBI

Why Did This $105,000-a-Year Lawyer From Harv
The Greenwich Country Club—And What Did



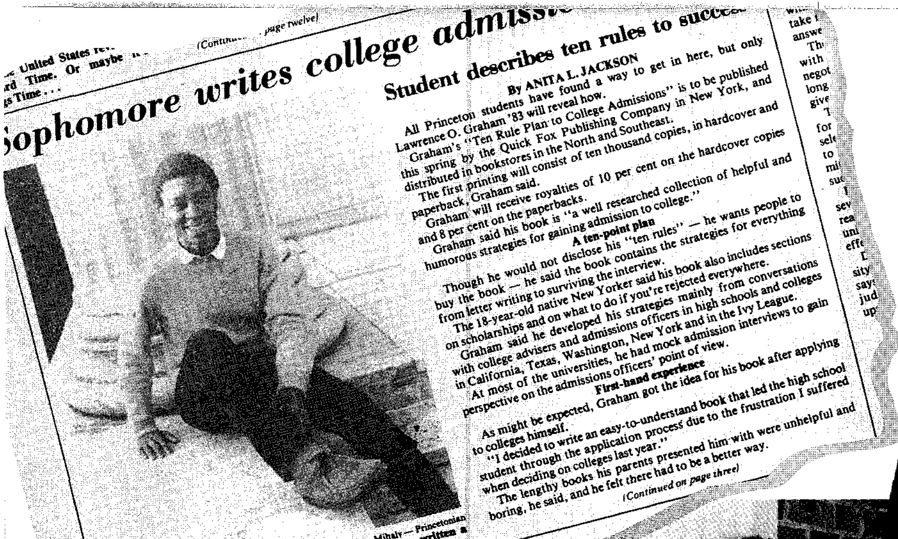
AS A BUSBOY AT THE GREENWICH COUNTRY CLUB, GRAHAM GOT A GOOD LOOK AT LIFE INSIDE THE OLD-GUARD BASTION OF WEALTH AND PRIVILEGE.

E MAN

to Work as a $7-an-Hour Busboy at
nd? • By Lawrence Otis Graham

I DRIVE UP THE WINDING LANE PAST A LONG STONE WALL AND BENEATH AN ARCHWAY OF 60-FOOT MAPLES. AT ONE BEND OF THE DRIVE, A FRESHLY CLIPPED LAWN AND A TRAIL OF YELLOW DAFFODILS SLOPE GENTLY UP TO THE FOUR-PILLARED PORTICO OF A WHITE GEORGIAN COLONIAL. THE BUILDING'S SIX HUGE CHIM-

PHOTOGRAPHED BY TED HARDIN



Sophomore writes college admiss

Student describes ten rules to succe

By ANITA L. JACKSON

All Princeton students have found a way to get in here, but only Lawrence O. Graham '83 will reveal how.

Graham's "Ten Rule Plan to College Admissions" is to be published this spring by the Quick Fox Publishing Company in New York, and distributed in bookstores in the North and Southeast.

The first printing will consist of ten thousand copies, in hardcover and paperback, Graham said.

Graham will receive royalties of 10 per cent on the hardcover copies and 8 per cent on the paperbacks.

Graham said his book is "a well researched collection of helpful and humorous strategies for gaining admission to college."

A ten-point plan

Though he would not disclose his "ten rules" — he wants people to buy the book — he said the book contains the strategies for everything from letter writing to surviving the interview.

The 18-year-old native New Yorker said his book also includes sections on scholarships and on what to do if you're rejected everywhere.

Graham said he developed his strategies mainly from conversations with college advisers and admissions officers in high schools and colleges in California, Texas, Washington, New York and in the Ivy League.

At most of the universities, he had mock admission interviews to gain perspective on the admissions officers' point of view.

First-hand experience

As might be expected, Graham got the idea for his book after applying to colleges himself.

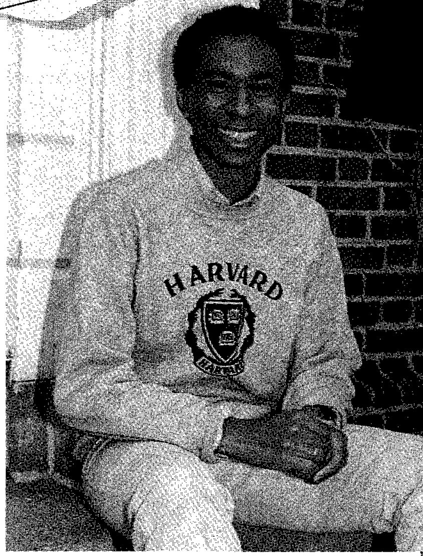
"I decided to write an easy-to-understand book that led the high school student through the application process due to the frustration I suffered when deciding on colleges last year."

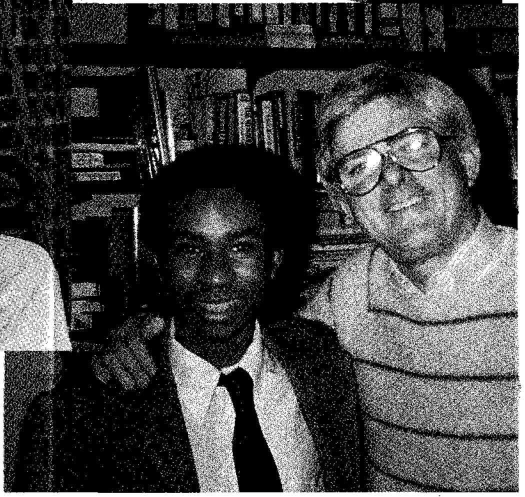
The lengthy books his parents presented him with were unhelpful and boring, he said, and he felt there had to be a better way.

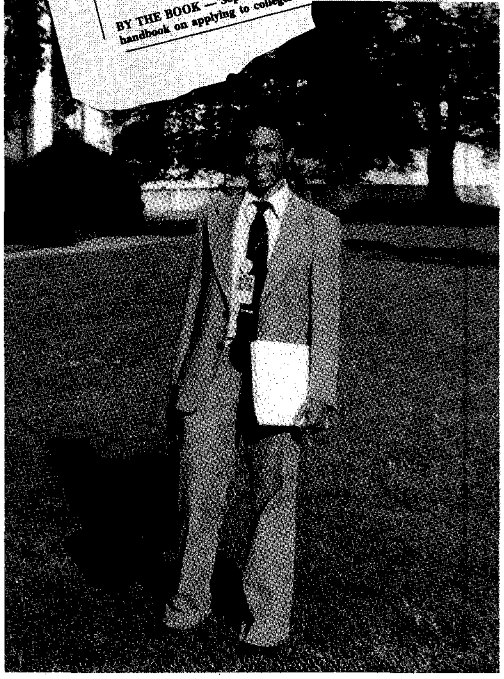
(Continued on page three)

Lauren Mihaly — Princetonian

BY THE BOOK — Sophomore Lawrence O. Graham has written a handbook on applying to colleges. It will be published this spring.







CLOCKWISE FROM UPPER LEFT: MAKING HEADLINES IN THE *DAILY PRINCETONIAN* IN 1980; AT HIS WEDDING, IN 1992; WITH PHIL DONAHUE IN 1980; AT HARVARD LAW SCHOOL IN 1987; AS A WHITE HOUSE INTERN IN 1980.

neys, the two wings with slate-gray shutters, and the white-brick façade loom over a luxuriant golf course. Before me stands the 100-year-old Greenwich Country Club—*the* country club—in the affluent, patrician, and very white town of Greenwich, Connecticut, where there are eight clubs for 59,000 people.

I'm a 30-year-old corporate lawyer at a midtown Manhattan firm, and I make $105,000 a year. I'm a graduate of Princeton University (1983) and Harvard Law School (1988), and I've written eleven nonfiction books. Although these might seem like good credentials, they're not the ones that brought me here. Quite frankly, I got into this country club the only way that a black man like me could—as a $7-an-hour busboy.

After seeing dozens of news stories about Dan Quayle, Billy Graham, Ross Perot, and others who either belonged to or frequented white country clubs, I decided to find out what things were really like at a club where I saw no black members.

I remember stepping up to the pool at a country club when I was 10 and setting off a chain reaction: Several irate parents dragged their children out of the water and fled. Back then, in 1972, I saw these clubs only as a place where families socialized. I grew up in an affluent white neighborhood in Westchester, and all my playmates and neighbors belonged somewhere. Across the street, my best friend introduced me to the Westchester Country Club before he left for Groton and Yale. My teenage tennis partner from Scarsdale introduced me to the Beach Point Club on weekends before he left for Harvard. The family next door belonged to the Scarsdale Golf Club. In my crowd, the question wasn't "Do you belong?" It was "Where?"

My grandparents owned a Memphis trucking firm, and as far back as I can remember, our family was well off and we had little trouble fitting in—even though I was the only black kid on the high-school tennis team, the only one in the orchestra, the only one in my Roman Catholic confirmation class.

Today, I'm back where I started—on a street of five- and six-bedroom colonials with expensive cars, and neighbors who all belong somewhere. As a young lawyer, I realize that these clubs are where business people network, where lawyers and investment bankers meet potential clients and arrange deals. How many clients and deals am I going to line up on the asphalt parking lot of my local public tennis courts?

I am not ashamed to admit that I one day want to be a partner and a part of this network. When I talk to my black lawyer or investment-banker friends or my wife, a brilliant black woman who has degrees from Harvard College, law school, and business school, I learn that our white counterparts are being accepted by dozens of these elite institutions. So why shouldn't we—especially when we have the same ambitions, social graces, credentials, and salaries?

My black Ivy League friends and I talk about black company vice-presidents who have to beg white subordinates to invite them out for golf or tennis. We talk about the club in Westchester that rejected black Scarsdale resident and millionaire magazine publisher Earl Graves, who sits on *Fortune* 500 boards, owns a Pepsi-distribution franchise, raised three bright Ivy League children, and holds prestigious honorary degrees. We talk about all the clubs that face a scandal and then run out to sign up one quiet, deferential black man who will remove the taint and deflect further scrutiny.

I wanted some answers. I knew I could never be treated as an equal at this Greenwich oasis—a place so insular that the word *Negro* is still used in conversation. But I figured I could get close enough to understand what these people were thinking and why country clubs were so set on excluding people like me.

March 28 to April 7, 1992

I INVENTED A COMPLETELY NEW RÉSUMÉ FOR MYSELF. I erased Harvard, Princeton, and my upper-middle-class suburban childhood from my life. So that I'd have to account for fewer years, I made myself seven years younger—an innocent 23. I used my real name and made myself a graduate of the same high school. Since it was ludicrous to pretend I was from "the streets," I decided to become a sophomore-year dropout from Tufts University, a midsize college in suburban Boston. My years at nearby Harvard had given me enough knowledge about the school to pull it off. I contacted some older friends who owned large companies and restaurants in the Boston and New York areas and asked them to serve as references. I was already on a leave of absence from my law firm to work on a book.

INVISIBLE
—MAN—

I really wanted to understand what these people were thinking and why clubs are so set on excluding people like me.

I pieced together a wardrobe with a polyester blazer, ironed blue slacks, black loafers, and a horrendous pink-black-and-silver tie, and I set up interviews at clubs. Over the telephone, five of the eight said that I sounded as if I would make a great waiter. But when I met them, the club managers told me I "would probably make a much better busboy."

"Busboy? Over the phone, you said you needed a waiter," I argued. "Yes, I know I said that, but you seem very alert, and I think you'd make an excellent busboy instead."

The maître d' at one of the clubs refused to accept my application. Only an hour earlier, she had enthusiastically urged me to come right over for an interview. Now, as two white kitchen workers looked on, she would only hold her hands tightly behind her back and shake her head emphatically.

April 8 to 11

AFTER INTERVIEWING AT FIVE CLUBS AND GETting only two offers, I made my final selection in much the way I had decided on a college and a law school: I went for prestige. Not only was the Greenwich Country Club celebrating its hundredth anniversary but its roster boasted former president Gerald Ford (an honorary member), baseball star Tom Seaver, former Securities and Exchange Commission chairman and U.S. ambassador to the Netherlands John Shad, as well as former Timex spokesman John Cameron Swayze. Add to that a few dozen *Fortune* 500 executives, bankers, Wall Street lawyers, European entrepreneurs, a Presbyterian minister, and cartoonist Mort Walker, who does "Beetle Bailey." [The Greenwich Country Club did not respond to any questions from *New York* Magazine about the club and its members.]

For three days, I worked on my upper-arm muscles by walking around the house with a sterling-silver tray stacked high with heavy dictionaries. I allowed a mustache to grow in, then added a pair of arrestingly ugly Coke-bottle reading glasses.

April 12 (Sunday)

TODAY WAS MY FIRST DAY AT WORK. MY SHIFT didn't start until 10:30 A.M., so I laid out my clothes at home: a white button-down shirt, freshly ironed cotton khaki pants, white socks, and white leather sneakers. I'd get my official club uniform in two days. Looking in my wallet, I removed my American Express gold card, my Harvard Club membership ID, and all of my business cards.

When I arrived at the club, I entered under the large portico, stepping through the heavy doors and onto the black-and-white checkerboard tiles of the entry hall.

A distracted receptionist pointed me toward Mr. Ryan's office. I walked past glistening silver trophies and a guest book on a pedestal, to a windowless office with three desks. My new boss waved me in and abruptly hung up the phone.

"Good morning, Larry," he said with a sufficiently warm smile. The tight knot in his green tie made him look more fastidious than I had remembered from the interview.

"Hi, Mr. Ryan. How's it going?"

Glancing at his watch to check my punctuality, he shook my hand and handed me some papers. "Oh, and by the way, where'd you park?"

"In front, near the tennis courts."

Already shaking his head, he tossed his pencil onto the desk. "That's off limits to you. You should always park in the back, enter in the back, and leave from the back. No exceptions."

"I'll do the forms right now," I said. "And then I'll be an official busboy."

Mr. Ryan threw me an ominous nod. "And Larry, let me stop you now. We don't like that term *busboy*. We find it demeaning. We prefer to call you busmen."

Leading me down the center stairwell to the basement, he added, "And in the future, you will always use the back stairway by the back entrance." He continued to talk as we trotted through a maze of hallways. "I think I'll have you trail with Carlos or Hector—no, Carlos. Unless you speak Spanish?"

"No." I ran to keep up with Mr. Ryan.

"That's the dishwasher room, where Juan works. And over here is where you'll be working." I looked at the brass sign. MEN'S GRILL.

It was a dark room with a mahogany finish, and it looked like a library in a large Victorian home. Dark walls, dark wood-beamed ceilings. Deep-green wool carpeting. Along one side of the room stood a long, highly polished mahogany bar with liquor bottles, wineglasses, and a two-and-a-half-foot-high silver trophy. Fifteen heavy round wooden tables, each encircled with

---

All names of club members and personnel have been changed.

four to six broad wooden armchairs padded with green leather on the backs and seats, broke up the room. A big-screen TV was set into the wall along with two shelves of books.

"This is the Men's Grill," Mr. Ryan said. "Ladies are not allowed except on Friday evenings."

Next was the brightly lit connecting kitchen. "Our kitchen serves hot and cold foods. You'll work six days a week here. The club is closed on Mondays. The kitchen serves the Men's Grill and an adjoining room called the Mixed Grill. That's where the ladies and kids can eat."

"And what about men? Can they eat in there, too?"

This elicited a laugh. "Of course they can. Time and place restrictions apply only to women and kids."

He showed me the Mixed Grill, a well-lit, pastel-blue room with glass French doors and white wood trim.

"Guys, say hello to Larry. He's a new busman at the club." I waved.

"And this is Rick, Stephen, Drew, Buddy, and Lee." Five white waiters dressed in white polo shirts with blue "1892" club insignias nodded while busily slicing lemons.

"And this is Hector and Carlos, the other busmen." Hector, Carlos, and I were the only nonwhites on the serving staff. They greeted me in a mix of English and Spanish.

"Nice to meet all of you," I responded.

"Thank God," one of the taller waiters cried out. "Finally—somebody who can speak English."

Mr. Ryan took me and Carlos through a hall lined with old black-and-white portraits of former presidents of the club. "This is our one hundredth year, so you're joining the club at an important time," Mr. Ryan added before walking off. "Carlos, I'm going to leave Larry to trail with you—and no funny stuff."

Standing outside the ice room, Carlos and I talked about our pasts. He was 25, originally from Colombia, and hadn't finished school. I said I had dropped out, too.

As I stood there talking, Carlos suddenly gestured for me to move out of the hallway. I looked behind me and noticed something staring down at us. "A video camera?"

"They're around," Carlos remarked quietly while scooping ice into large white tubs. "Now watch me scoop ice."

After we carried the heavy tubs back to the grill, I saw another video camera pointed down at us. I dropped my head.

"You gonna live in the Monkey House?" Carlos asked.

"What's that?"

We climbed the stairs to take our ten-minute lunch break before work began. "Monkey House is where workers live here," Carlos said.

I followed him through a rather filthy utility room and into a huge white kitchen. We got on line behind about twenty Hispanic men and women—all dressed in varying uniforms. At the head of the line were the white waiters I'd met earlier.

INVISIBLE
—MAN—

"My goodness. Did you hear that?" one woman asked a friend. "That busboy has diction like an educated white person."

I was soon handed a hot plate with two red lumps of rice and some kind of sausage-shaped meat. There were two string beans, several pieces of zucchini, and a thin, broken slice of dried meat loaf that looked as if it had been cooked, burned, frozen, and then reheated.

I followed Carlos, plate in hand, out of the kitchen. To my surprise, we walked back into the dank and dingy utility room, which turned out to be the workers' dining area.

The white waiters huddled together at one end of the tables, while the Hispanic workers ate quietly at the other end. Before I could decide which end to integrate, Carlos directed me to sit with him on the Hispanic end.

I was soon back downstairs working in the grill. At my first few tables, I tried to avoid making eye contact with members as I removed dirty plates and wiped down tables and chairs. I was sure I'd be recognized.

At around 1:15, four men who looked to be in their mid- to late fifties sat down at a six-chair table while pulling off their cotton Windbreakers and golf sweaters.

"It's these damned newspeople that cause all the problems," said Golfer No. 1, shoving his hand deep into a popcorn bowl. "These Negroes wouldn't even be thinking about golf. They can't afford to join a club, anyway."

Golfer No. 2 squirmed out of his navy-blue sweater and nodded in agreement. "My big problem with this Clinton fellow is that he apologized." As I stood watching from the corner of the bar, I realized the men were talking about Governor Bill Clinton's recent apology for playing at an all-white golf club in Little Rock, Arkansas.

"Holt, I couldn't agree with you more," added Golfer No. 3, a hefty man who was biting off the end of a cigar.

"You got any iced tea?" Golfer No. 1 asked as I put the silverware and menus around the table. Popcorn flew out of his mouth as he attempted to speak and chew at the same time.

"Yes, we certainly do."

Golfer No. 3 removed a beat-up Rolex from his wrist. "It just sets a bad precedent. Instead of apologizing, he should try to discredit them—undercut them somehow. What's to apologize for?" I cleared my throat and backed away from the table.

Suddenly, Golfer No. 1 waved me back to his side. "Should we get four iced teas or just a pitcher and four glasses?"

"I'd be happy to bring whatever you'd like, sir."

Throughout the day, I carried "bus buckets" filled with dirty dishes from the grill to the dishwasher room. And each time I returned to the grill, I scanned the room for recognizable faces. After almost four hours of running back and forth, clearing dishes, wiping down tables, and thanking departing members who left spilled coffee, dirty napkins, and unwanted business cards in their wake, I helped out in the coed Mixed Grill.

"Oh, busboy," a voice called out as I made the rounds with two pots of coffee. "Here, busboy. Here, busboy," the woman called out. "Busboy, my coffee is cold. Give me a refill."

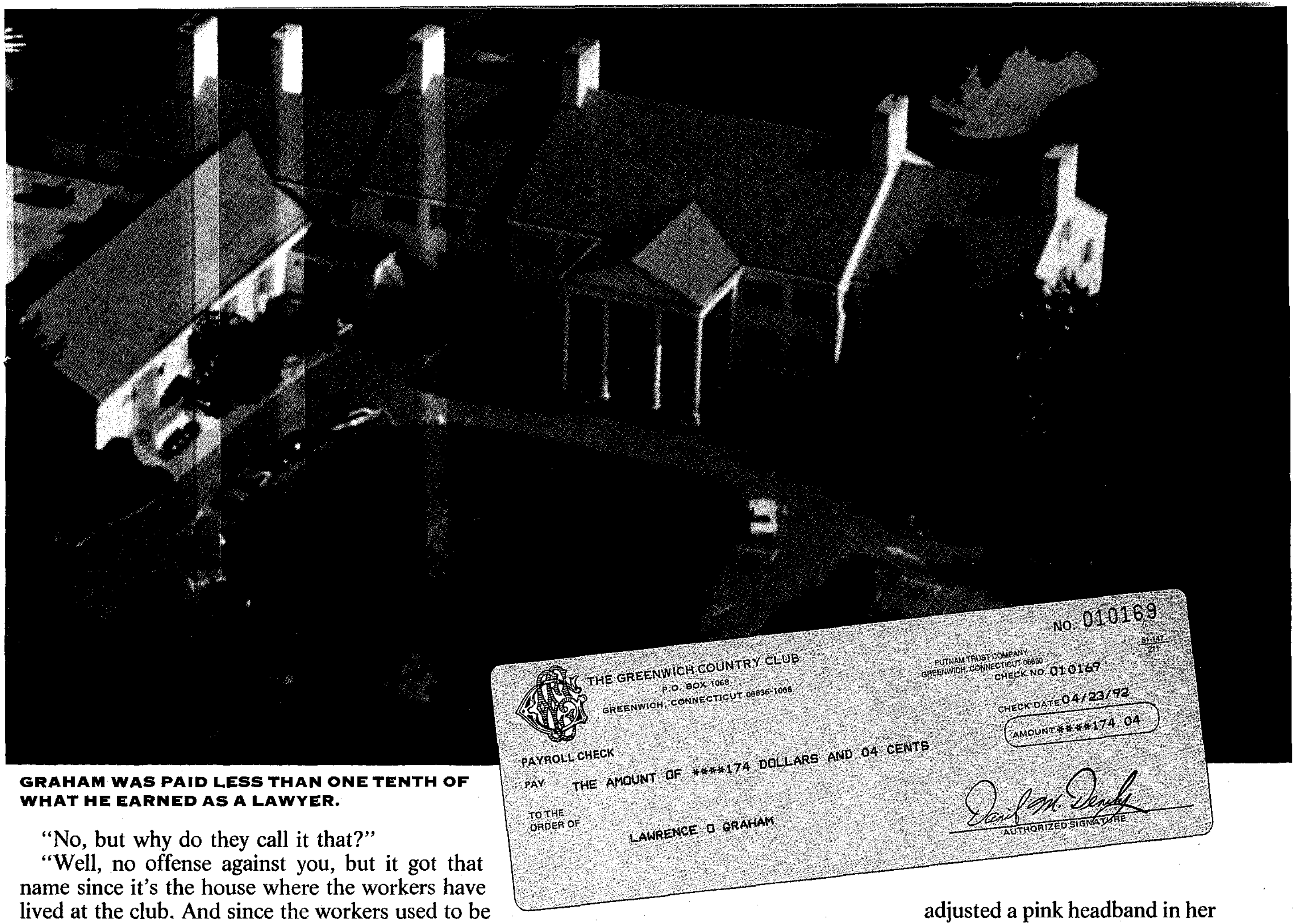
"Certainly, I would be happy to." I reached over for her cup.

The fiftyish woman pushed her hand through her straw-blonde hair and turned to look me in the face. "Decaf, thank you."

"You are quite welcome."

Before I turned toward the kitchen, the woman leaned over to her companion. "My goodness. Did you hear that? That busboy has diction like an educated white person."

A curly-haired waiter walked up to me in the kitchen. "Larry, are you living in the Monkey House?"



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"No, but why do they call it that?"

"Well, no offense against you, but it got that name since it's the house where the workers have lived at the club. And since the workers used to be Negroes—blacks—it was nicknamed the Monkey House. And the name just stuck—even though Negroes have been replaced by Hispanics."

April 13 (Monday)

I WOKE UP AND FELT A PAIN SHOOTING UP MY CALVES. AS I TURNED to the clock, I realized I'd slept for eleven hours. I was thankful the club is closed on Mondays.

April 14 (Tuesday)

ROSA, THE CLUB SEAMSTRESS, MEASURED ME FOR a uniform in the basement laundry room, while her barking gray poodle jumped up on my feet and pants. "Down, Margarita, down," Rosa cried with pins in her mouth and marking chalk in her hand. But Margarita ignored her and continued to bark and do tiny pirouettes until I left with all of my new country-club polo shirts and pants.

Today, I worked exclusively with the "veterans," including 65-year-old Sam, the Polish bartender in the Men's Grill. Hazel, an older waitress at the club, is quick, charming, and smart—the kind of waitress who makes any restaurant a success. She has worked for the club nearly twenty years and has become quite territorial with certain older male members.

Members in the Mixed Grill talked about hotel queen and Greenwich resident Leona Helmsley, who was on the clubhouse TV because of her upcoming prison term for tax evasion.

"I'd like to see them haul her off to jail," one irate woman said to the rest of her table. "She's nothing but a garish you-know-what."

"In every sense of the word," nodded her companion as she adjusted a pink headband in her blondish-white hair. "She makes the whole town look bad. The TV keeps showing those aerial shots of Greenwich and that dreadful house of hers."

A third woman shrugged her shoulders and looked into her bowl of salad. "Well, it is a beautiful piece of property."

"Yes, it is," said the first woman. "But why here? She should be in those other places like Beverly Hills or Scarsdale or Long Island, with the rest of them. What's she doing here?"

Woman No. 3 looked up. "Well, you know, he's not Jewish."

"Really?"

"So that explains it," said the first woman with an understanding expression on her tanned forehead. "Because, you know, the name didn't sound Jewish."

The second woman agreed: "I can usually tell."

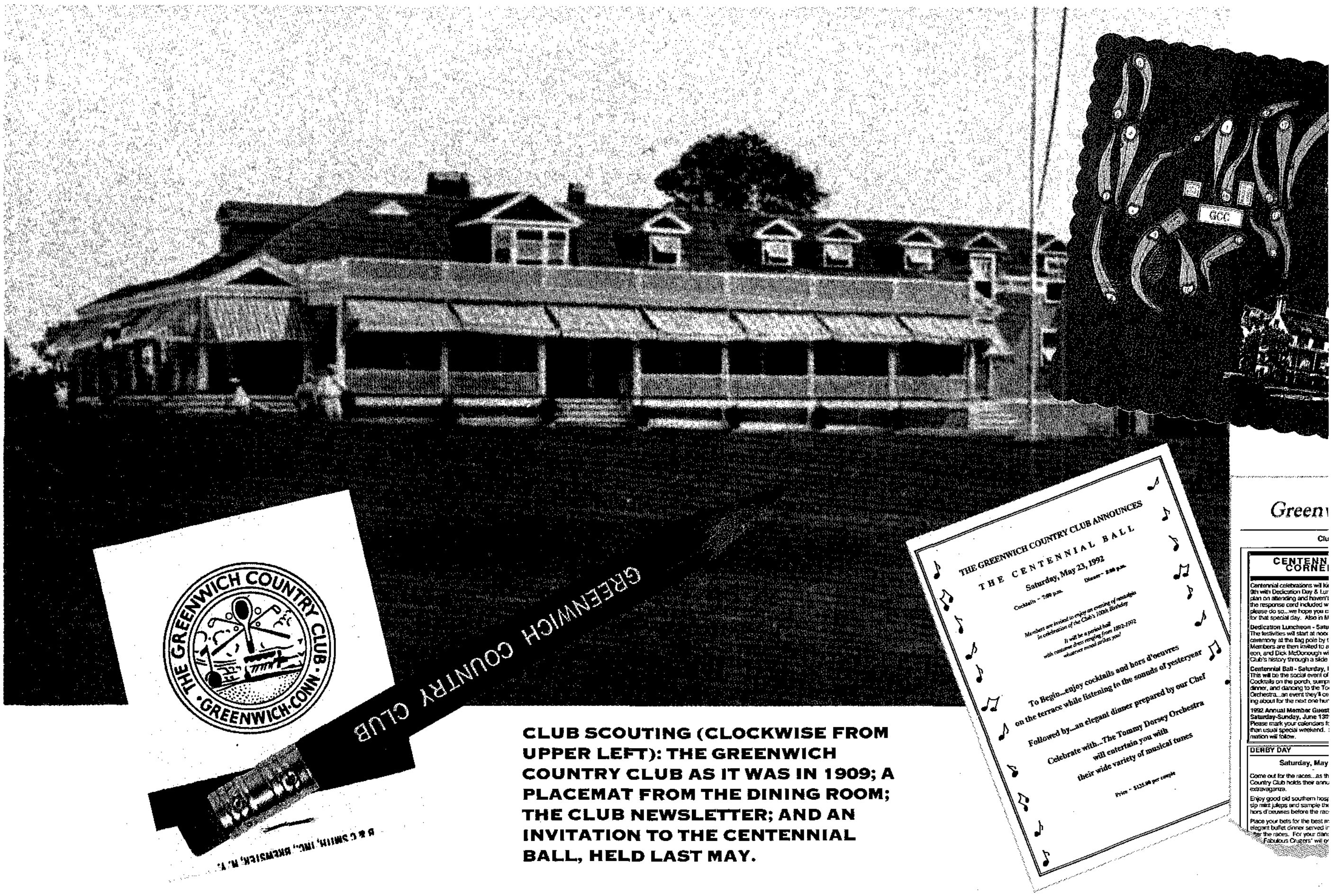
April 15 (Wednesday)

TODAY, WE INTRODUCED A NEW EXTENDED MENU IN the two grill rooms. We added shrimp quesadillas ($6) to the appetizer list—and neither the members nor Hazel could pronounce the name of the dish or fathom what it was. One man pounded on the table and demanded to know which country the dish had come from. He told Hazel how much he hated "changes like this. I like to know that some things are going to stay the same."

Another addition was the "New Dog in Town" ($3.50). It was billed as knackwurst, but one woman of German descent sent the dish back: "This is not knackwurst—this is just a big hot dog."

As I wiped down the length of the men's bar, I noticed a tall stack of postcards with color photos of nude busty women waving hello from sunny faraway beaches. I saw they had been sent

Photograph by Ted Hardin.



THE GREENWICH COUNTRY CLUB ANNOUNCES
THE CENTENNIAL BALL
Saturday, May 23, 1992
Cocktails – 7:00 p.m. Dinner – 8:00 p.m.

Members are invited to enjoy an evening of nostalgia in celebration of the Club's 100th Birthday

It will be a period ball with costume dress ranging from 1892-1992 whatever mood strikes you!

To Begin...enjoy cocktails and hors d'oeuvres on the terrace while listening to the sounds of yesteryear

Followed by...an elegant dinner prepared by our Chef

Celebrate with...The Tommy Dorsey Orchestra will entertain you with their wide variety of musical tunes

Price – $135.00 per couple

CLUB SCOUTING (CLOCKWISE FROM UPPER LEFT): THE GREENWICH COUNTRY CLUB AS IT WAS IN 1909; A PLACEMAT FROM THE DINING ROOM; THE CLUB NEWSLETTER; AND AN INVITATION TO THE CENTENNIAL BALL, HELD LAST MAY.

from vacationing members with fond regards to Sam or Hazel. Several had come from married couples. One glossy photo boasted a detailed frontal shot of a red-haired beauty who was naked except for a shoestring around her waist. On the back, the message said, DEAR SAM, PULL STRING IN AN EMERGENCY. LOVE ALWAYS, THE ATKINSON FAMILY.

April 16 (Thursday)

THIS AFTERNOON, I REALIZED I WAS DOING OKAY. I was fairly comfortable with my few "serving" responsibilities and the rules that related to them:

☐ When a member is seated, bring out the silverware, cloth napkin, and a menu.
☐ Never take an order for food, but always bring water or iced tea if it is requested by a member or waiter.
☐ When a waiter takes a chili or salad order, bring out a basket of warm rolls and crackers, along with a scoop of butter.
☐ When getting iced tea, fill a tall glass with ice and serve it with a long spoon, a napkin on the bottom, and a lemon on the rim.
☐ When a member wants his alcoholic drink refilled, politely respond, "Certainly, I will have your waiter come right over."
☐ Remember that the member is always right.
☐ Never make offensive eye contact with a member or his guest.
☐ When serving a member fresh popcorn, serve to the left.
☐ When a member is finished with a dish or glass, clear it from the right.
☐ Never tell *a member that the kitchen is out of something.*

But there were also some "informal" rules that I discovered (but did not follow) while watching the more experienced waiters and kitchen staff in action:

☐ If you drop a hot roll on the floor in front of a member, apologize and throw it out. If you drop a hot roll on the floor in the kitchen, pick it up and put it back in the bread warmer.
☐ If you have cleared a table and are 75 percent sure that the member did not use the fork, put it back in the bin with the other clean forks.
☐ If, after pouring one glass of Coke and one of diet Coke, you get distracted and can't remember which is which, stick your finger in one of them to taste it.
☐ If a member asks for decaffeinated coffee and you have no time to make it, use regular and add water to cut the flavor.
☐ When members complain that the chili is too hot and spicy, instead of making a new batch, take the sting out by adding some chocolate syrup.
☐ If you're making a tuna on toasted wheat and you accidentally burn one side of the bread, don't throw it out. Instead, put the tuna on the burned side and lather on some extra mayo.

April 17 (Friday)

TODAY, I HEARD THE WORD *nigger* FOUR TIMES. And it came from someone on the staff.

In the grill, several members were discussing Arthur Ashe, who had recently announced that he had contracted AIDS through a blood transfusion.

"It's a shame that poor man has to be humiliated like this," one woman golfer remarked to a friend over pasta-and-vegetable salad. "He's been such a good example for his people."

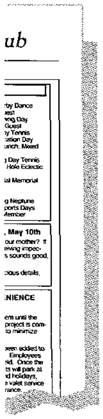
"Well, quite frankly," added a woman in a white sun visor, "I always knew he was gay. There was something about him that just seemed too perfect."

"No, Anne, he's not gay. It came from a blood transfusion."

"Umm," said the woman. "I suppose that's a good reason to stay out of all those big city hospitals. All that bad blood moving around."

Later that afternoon, one of the waiters, who had worked in the Mixed Grill for two years, told me that Tom Seaver and Gerald Ford were members. Of his brush with greatness, he added, "You know, Tom's real first name is George."

Photograph courtesy of the Historical Society of the Town of Greenwich.



"That's something."

"And I've seen O. J. Simpson here, too."

"O. J. belongs here, too?" I asked.

"Oh, no, there aren't any black members here. No way. I actually don't even think there are any Jews here, either."

"Really? Why is that?" I asked.

"I don't know. I guess it's just that the members probably want to have a place where they can go and not have to think about Jews, blacks, and other minorities. It's not really hurting anyone. It's really a Wasp club. . . . But now that I think of it, there is a guy here who some people think is Jewish, but I can't really tell. Upstairs, there's a Jewish secretary too."

"And what about O. J.?"

"Oh, yeah, it was so funny to see him out there playing golf on the eighteenth hole." The waiter paused and pointed outside the window. "It never occurred to me before, but it seemed so odd to see a black man with a golf club here on this course."

April 18 (Saturday)

WHEN I ARRIVED, STEPHEN, one of the waiters, was hanging a poster and sign-up sheet for a soccer league whose main purpose was to "bridge the ethnic and language gap" between white and Hispanic workers at the country clubs in the Greenwich area. I congratulated Stephen on his idea.

Later, while I was wiping down a table, I heard a member snap his fingers in my direction. I turned to see a group of young men smoking cigars. They seemed to be my age or a couple of years younger. "Hey, do I know you?" the voice asked.

As I turned slowly toward the voice, I could hear my own heartbeat. I was sure it was someone I knew.

"No," I said, approaching the blond cigar smoker. He had on light-green khaki pants and a light-yellow V-neck cotton sweater adorned with a tiny green alligator. As I looked at the other men seated around the table, I noticed that all but one had alligators on their sweaters or shirts.

"I didn't think so. You must be new—what's your name?"

"My name is Larry. I just started a few days ago."

The cigar-smoking host grabbed me by the wrist while looking at his guests. "Well, Larry, welcome to the club. I'm Mr. Billings. And this is Mr. Dennis, a friend and new member."

"Hello, Mr. Dennis," I heard myself saying to a freckle-faced young man who puffed uncomfortably on his fat roll of tobacco.

The first cigar smoker gestured for me to bend over as if he were about to share some important confidence. "Now, Larry, here's what I want you to do. Go get us some of those peanuts and then give my guests and me a fresh ashtray. Can you manage that?"

INVISIBLE
—MAN—

A waiter said Tom Seaver and Gerald Ford were members. Of his brush with greatness, he added, "Tom's real name is George."

April 19 (Sunday)

IT WAS EASTER SUNDAY, AND THE EASTER-EGG HUNT BEGAN with dozens of small children scampering around the tulips and daffodils while well-dressed parents watched wistfully from the rear patio of the club. A giant Easter bunny gave out little baskets filled with jelly beans to parents and then hopped over to the bushes, where he hugged the children. As we peered out from the closed blinds in the grill, we saw women in mink, husbands in gray suits, children in Ralph Lauren and Laura Ashley. Hazel let out a sigh. "Aren't they beautiful?" she said. For just a moment, I found myself agreeing.

As I raced around taking out orders of coffee and baskets of hot rolls, I got a chance to see groups of families. Fathers seemed to be uniformly taller than six feet. Most of them were wearing blue blazers, white shirts, and incredibly out-of-style silk ties—the kind with little blue whales or little green ducks floating downward. They were bespectacled and conspicuously clean-shaven.

The "ladies," as the club prefers to call them, almost invariably had straight blonde hair. Whether or not they had brown roots and whether they were 25 or 48, ladies wore their hair blonde, straight, and off the face. No dangling earrings, five-carat diamonds, or designer handbags. Black velvet or pastel headbands were de rigueur.

There were also groups of high-school kids who wore torn jeans, sneakers or unlaced L. L. Bean shoes, and sweatshirts that said things like HOTCHKISS LACROSSE or ANDOVER CREW. At one table, two boys sat talking to two girls.

"No way, J.C.," one of the girls cried in disbelief while playing with the straw in her diet Coke.

The strawberry-blonde girl next to her flashed her unpainted nails in the air. "Way. She said that if she didn't get her grades up by this spring, they were going to take her out altogether."

"And where would they send her?" one of the guys asked.

The strawberry blonde's grin disappeared as she leaned in close. "Public school."

The group, in hysterics, shook the table. The guys stomped their feet.

"Oh, my God, J.C., oh, J.C., J.C.," the diet-Coke girl cried.

Sitting in a tableless corner of the room, beneath the TV, was a young, dark-skinned black woman dressed in a white uniform and a thick wool coat. On her lap was a baby with silky white-blond hair. The woman sat patiently, shifting the baby in her lap while glancing over to where the baby's family ate, two tables away.

I ran to the kitchen, brought back a glass of tea, and offered it to her. The woman looked up at me, shook her head, and then turned back to the gurgling infant.

April 21 (Tuesday)

WHILE HECTOR AND I STOOD INSIDE A deep walk-in freezer, we scooped balls of butter into separate butter dishes and talked about our plans. "Will you go finish school sometime?" he asked as I dug deep into a vat of frozen butter.

"Maybe. In a couple years, when I save more money, but I'm not sure."

I felt lousy about having to lie.

Just as we were all leaving for the day, Mr. Ryan came down to hand out the new policies for those who were going to live in the Monkey House. Since it had recently been renovated, the club was requiring all new residents to sign the form. The policy included a rule that forbade employees to have overnight guests. Rule 14 stated that the club management had the right to enter an employee's locked bedroom at any time, without permission and without giving notice.

As I was making rounds with my coffeepots, I overheard a raspy-voiced woman talking to a mother and daughter who were thumbing through a catalogue of infants' clothing.

"The problem with au pairs is that they're usually only in the country for a year."

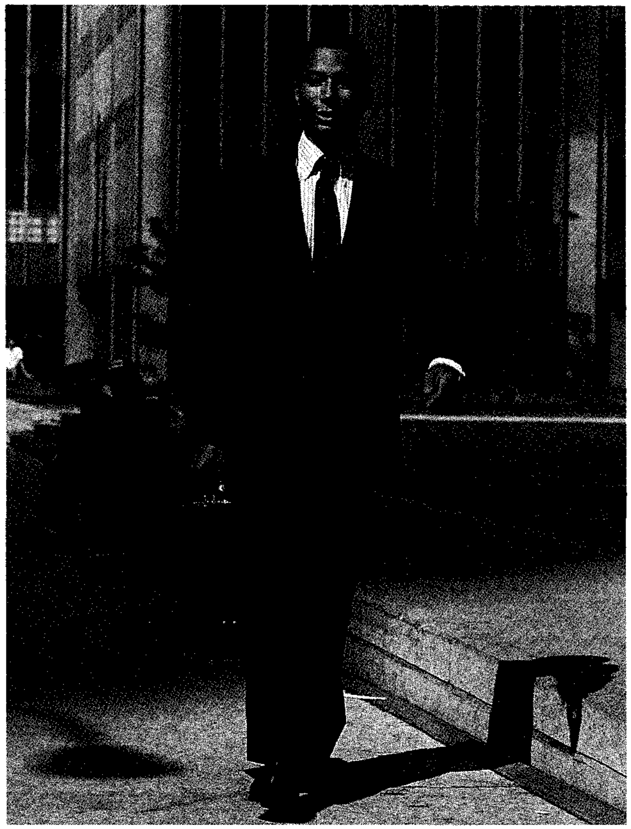
The mother and daughter nodded in agreement.

"But getting one that is a citizen has its own problems. For example, if you ever have to choose between a Negro and one of these Spanish people, always go for the Negro."

One of the women frowned, confused. "Really?"

"Yes," the raspy-voiced woman responded with cold logic. "Even though you can't trust either one, at least Negroes speak English and can follow your directions."

Before I could refill the final cup, the raspy-voiced woman looked up at me and smiled. "Oh, thanks for the refill, Larry."



BACK IN HIS PARK AVENUE PINSTRIPES.

April 22 (Wednesday)

THIS IS OUR country, and don't you forget it. They came here and have to live by our rules!" Hazel pounded her fist into the palm of her pale white hand.

I had made the mistake of telling her I had learned a few Spanish phrases to help me communicate better with some of my co-workers. She wasn't impressed.

"I'll be damned if I'm going to learn or speak one word of Spanish. And I'd suggest you do the same," she said. She took a long drag on her cigarette while I loaded the empty shelves with clean glasses.

Today, the TV was tuned to testimony and closing arguments from the Rodney King police-beating trial in California.

"I am so sick of seeing that awful videotape," one woman said to friends at her table. "It shouldn't be on TV."

At around two, Lois, the club's official secretary, asked me to help her send out a mailing to 600 members after my shift.

She took me up to her office on the main floor and introduced me to the two women who sat with her.

"Larry, this is Marge, whom you'll talk with in three months, because she's in charge of employee benefits."

I smiled at the brunette.

"And Larry, this is Sandy, whom you'll talk with after you become a member at the club, because she's in charge of members' accounts."

Both Sandy and I looked up at Lois with shocked expressions.

Lois winked, and at the same moment, the three jovial women burst out laughing.

Lois sat me down at a table in the middle of the club's cavernous ballroom and had me stamp ANNUAL MEMBER GUEST on the bottom of small postcards and stuff them into envelopes.

As I sat in the empty ballroom, I looked around at the mirrors and the silver-and-crystal chandeliers that dripped from the high ceiling. I thought about all the beautiful weddings and debutante balls that must have taken place in that room. I could imagine members asking themselves, "Why would anybody who is not like us want to join a club where they're not wanted?"

I stuffed my last envelope, forgot to clock out, and drove back to the Merritt Parkway and into New York.

April 23 (Thursday)

"WOW, THAT'S GREAT," I SAID TO MR. RYAN AS HE POSTED A memo entitled "Employee Relations Policy Statement: Employee Golf Privileges."

After quickly reading the memo, I realized this "policy" was a crock. The memo opened optimistically: "The club provides golf privileges for staff. . . . Current employees will be allowed golf privileges as outlined below." Unfortunately, the only employees that the memo listed "below" were department heads, golf-management personnel, teaching assistants, the general manager, and "key staff that appear on the club's organizational chart."

At the end of the day, Mr. Ryan handed me my first paycheck. The backbreaking work finally seemed worthwhile. When I opened the envelope and saw what I'd earned—$174.04 for five days—I laughed out loud.

Back in the security of a bathroom stall, where I had periodically been taking notes since my arrival, I studied the check and thought about how many hours—and how hard—I'd worked for so little money. It was less than one tenth of what I'd make in the same time at my law firm. I went upstairs and asked Mr. Ryan about my paycheck.

"Well, we decided to give you $7 an hour," he said in a tone overflowing with generosity. I had never actually been told my hourly rate. "But if the check looks especially big, that's because you got some extra pay in there for all of your terrific work on Good Friday. And by the way, Larry, don't tell the others what you're getting, because we're giving you a special deal and it's really nobody else's business."

I nodded and thanked him for his largess. I stuffed some more envelopes, emptied out my locker, and left.

THE NEXT MORNING, I WAS SCHEDULED TO WORK A DOUBLE SHIFT. Instead, I called and explained that I had a family emergency and would have to quit immediately. Mr. Ryan was very sympathetic and said I could return when things settled down. I told him, "No, thanks," but asked that he send my last paycheck to my home. I put my uniform and the key to my locker in a brown padded envelope, and I mailed it all to Mr. Ryan.

Somehow it took two months of phone calls for me to get my final paycheck ($123.74, after taxes and a $30 deduction).

I'm back at my law firm now, dressed in one of my dark-gray Paul Stuart suits, sitting in a handsome office 30 floors above midtown. It's a long way from the Monkey House, but we have a long way to go. ■

YOU READ IT HERE FIRST

NERVOUS ABOUT THE NINETIES
THE NEW ANGST • BY JOHN TAYLOR
NEW YORK

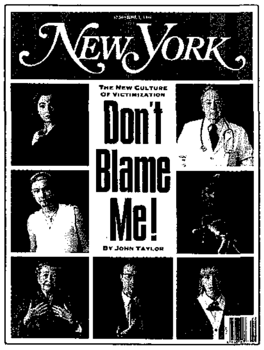
JUNE 20, 1988
The Greed Decade is over;
here comes the new angst.

ANDY'S DIARIES
DAWN STEEL
NEW YORK
RACE
THE ISSUE
BY JOE KLEIN

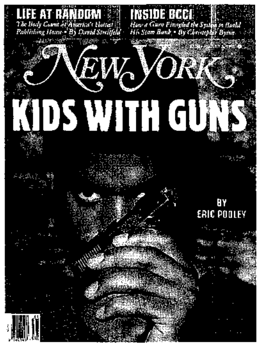
MAY 29, 1989
We must find new ways to
deal with the anger.

NEW YORK
A New Wonder Drug for Depression
BYE-BYE BLUES
By Fran Schumer

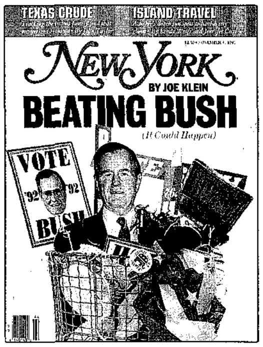
DECEMBER 18, 1989
Is Prozac the wonder drug
of the Nineties?


NEW YORK
The New Culture of Victimization
Don't Blame Me!
By John Taylor

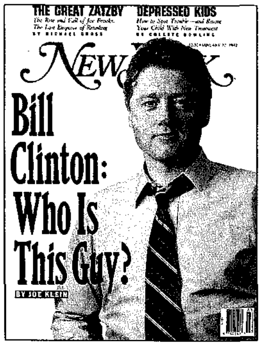
JUNE 3, 1991
Be a victim: These days,
only the weak survive.


LIFE AT RANDOM
INSIDE BCCI
NEW YORK
KIDS WITH GUNS
BY ERIC POOLEY

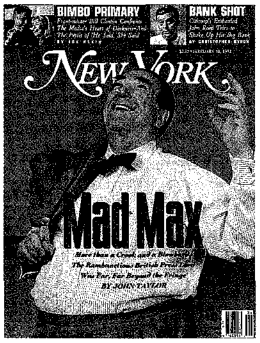
AUGUST 5, 1991
Teens are getting weapons
for protection and status.


TEXAS CRUDE
ISLAND TRAVEL
NEW YORK
BY JOE KLEIN
BEATING BUSH
(It Could Happen)
VOTE
BUSH

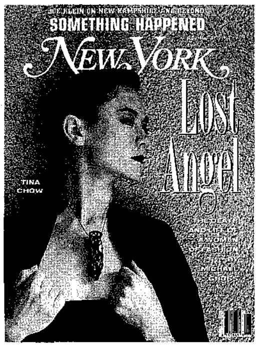
NOVEMBER 4, 1991
The liberator of Kuwait may be
vulnerable on the home front.


THE GREAT ZAYZBY
DEPRESSED KIDS
NEW YORK
Bill Clinton: Who Is This Guy?
BY JOE KLEIN

JANUARY 20, 1992
The Democratic front-runner still
has a long way to go.


BIMBO PRIMARY
BANK SHOT
NEW YORK
Mad Max
BY JOHN TAYLOR

FEBRUARY 10, 1992
Everything about Robert
Maxwell was too much.

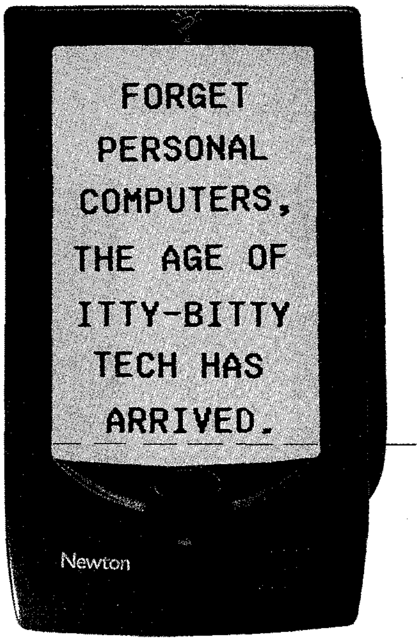

SOMETHING HAPPENED
NEW YORK
Lost Angel
TINA CHOW

MARCH 2, 1992
The death of Tina Chow is a
warning on heterosexual AIDS.

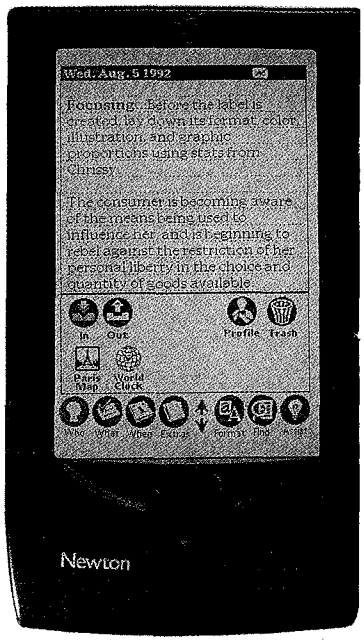
ISSUES FILLED WITH ISSUES—AND ANSWERS.

Week after week, year after year, NEW YORK is the first magazine to cover the most compelling issues and intriguing personalities of our times.

NEW YORK MAGAZINE®



FORGET PERSONAL COMPUTERS, THE AGE OF ITTY-BITTY TECH HAS ARRIVED.



Wed. Aug. 5 1992

Focusing...Before the label is created, lay down its format, color, illustration, and graphic proportions using stats from Chrissy.

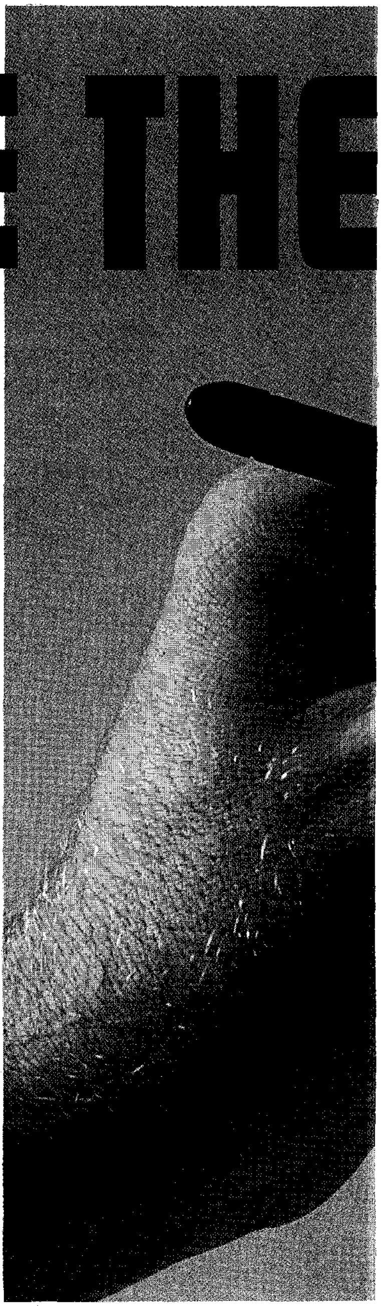
The consumer is becoming aware of the means being used to influence her, and is beginning to rebel against the restriction of her personal liberty in the choice and quantity of goods available.

HERE COME THE

BY CRAIG BROMBERG

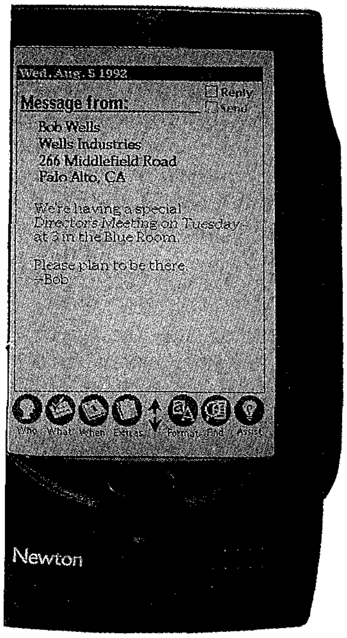
Panasonic had gymnasts twirling over its latest TVs. Aiwa had an "extreme skier" with a two-foot mohawk touting its new wireless personal-headphone system. Vanna White was signing autographs for Sega video games, and a giant Nipper coaxed television dealers into the RCA booth, while an equally colossal Mario greeted them in the Nintendo pavilion. To the more than 50,000 tradespeople who gathered in Chicago recently for the Summer Consumer Electronics Show (CES), this kind of hoopla is all in a day's work, just one of the ways in which manufacturers keep dealers and buyers up-to-date on the latest developments in an industry that shoots new products off the assembly line every six to nine months.

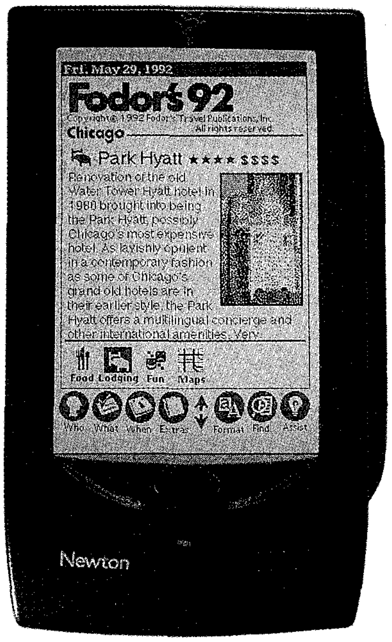
But this year, something truly different was among the offerings, and it wasn't a new CD player, microwave, or television set but a new kind of information appliance from Apple Computer. For nearly a year, Apple had been teasing the nation's technology journalists with hints that its next product wouldn't just be a smaller, more lovable Mac—something its dealers had long been clamoring for—but an entirely new *kind* of technology: not, in fact, a computer at all but a consumer-electronics product. Something consumers would soon be able to buy at the Wiz or the local Sears, rip the shrink-wrap from, and use straight out of the box. Something just so obvious in function and intuitive in design that you might compare it to using a pencil and paper, a point-and-shoot camera, a Sony

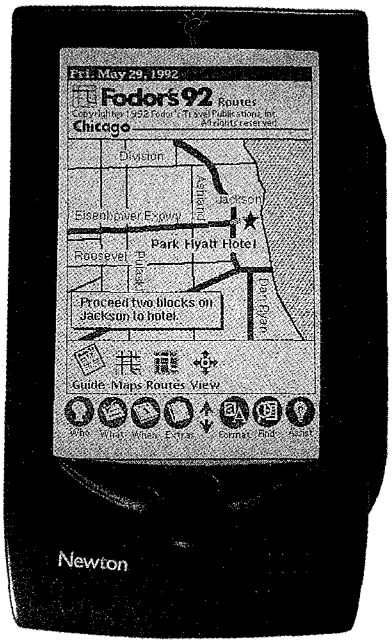


Sipa

PHOTOGRAPHS BY

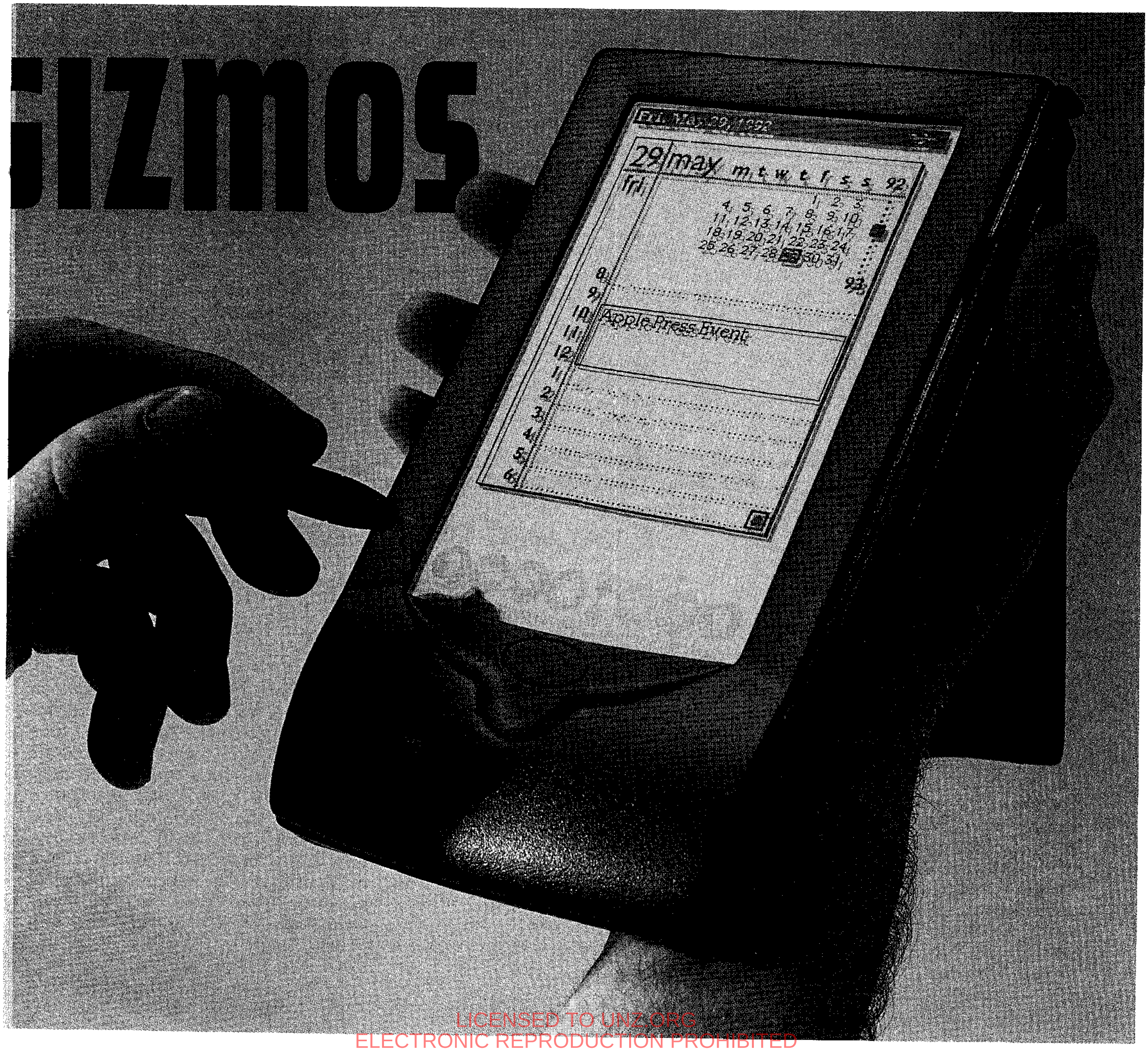

Wed. Aug. 5 1992
Message from:
Reply
Send
Bob Wells
Wells Industries
266 Middlefield Road
Palo Alto, CA
We're having a special Directors Meeting on Tuesday at 3 in the Blue Room.
Please plan to be there.
—Bob
Who What When Extras Format Find Assist
Newton


Fri. May 29, 1992
Fodor's 92
Chicago
Park Hyatt ★★★★ $$$$
Renovation of the old Water Tower Hyatt hotel in 1980 brought into being the Park Hyatt, possibly Chicago's most expensive hotel. As lavishly opulent in a contemporary fashion as some of Chicago's grand old hotels are in their earlier style, the Park Hyatt offers a multilingual concierge and other international amenities. Very
Food Lodging Fun Maps
Who What When Extras Format Find Assist
Newton


Fri. May 29, 1992
Fodor's 92 Routes
Chicago
Division
Ashland
Jackson
Eisenhower Expwy
Park Hyatt Hotel
Roosevelt
Pulaski
Dan Ryan
Proceed two blocks on Jackson to hotel.
Guide Maps Routes View
Who What When Extras Format Find Assist
Newton

Apple's Newton is carried like a notepad and comes loaded with software that performs a myriad of functions, from providing travel information to sending faxes. It is operated with a pen and understands the handwriting of the owner.

GIZMOS


Fri. May 29, 1992
29 may
fri
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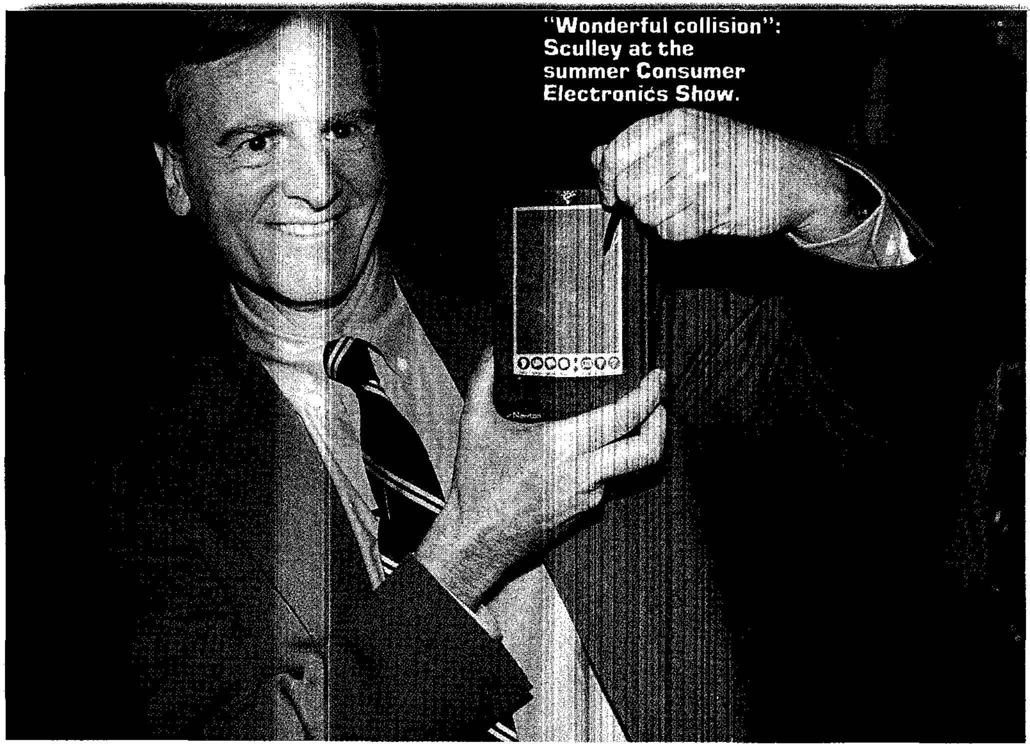
Apple Press Event


"Wonderful collision": Sculley at the summer Consumer Electronics Show.

Walkman or Nintendo Game Boy. Something you could carry around with you like a notepad, that would come loaded with all the software you'd ever need, and that would make it easier to reach a friend or stay in touch with the office by phone, by electronic mail, or even by fax. And it would cost well under $1,000.

What would you call such a machine? A personal digital assistant? A palmtop communicator? Just call it a gizmo—Apple calls it the Newton—and you have the most dramatic example thus far that we are rapidly moving from the age of the expensive, complicated personal computer to the gizmo age. This new era is likely to make the PC look like what Paul Saffo of the Institute for the Future calls "the horseless carriage of the information age."

The opening shot in a revolution of itty-bitty tech, the Newton represents a vision of a world in which people use digital information in a totally new way: on the go. "The reason why someone buys these things," said John Sculley, Apple's CEO, in an interview after his presentation in Chicago, "is not the same reason someone buys a PC. You buy it because it's the inevitable and wonderful collision of content and communications finally coming together." What Sculley means is that the deskbound technology of the personal computer has its place, but that the digital future belongs to the gizmo: totally transportable and utterly affordable information appliances, designed from the ground up to be easily integrated into a growing digital-communications network that someday is likely to encompass television, telephones, CD-ROM, and a myriad of other forms of new digital media.

HERE COME THE GIZMOS

PERSONAL COMPUTERS ARE WAY BEYOND THE AVERAGE PERSON'S MEANS AND PROVIDE LIMITED RETURNS FOR THE INVESTMENT.

FOR NEARLY FIFTEEN YEARS, THE COMputer industry has been filling people's heads with dancing visions of personal computers. Computers, it was said, are the universal supermachines, capable of performing many daily tasks at a single touch—balancing checkbooks, juggling schedules, helping you write and communicate. Computers, the techno-pundits told us, would make people's lives easier and richer, eradicate the drudgery of their daily routine, and add an entirely new medium to the repertoire of communications.

Although many have believed in this protean vision, the number of consumers who have actually invested the time and money necessary to master a personal computer is far smaller than one might think. According to Link Resources, the New York–based marketing-research and consulting company, of the nearly 70 million or so PCs currently in use in the United States, more than half are in offices, while another third are used in home-office situations; that leaves only another 12 million or so in the nonbusiness home market. Considering that sales of personal computers in the home market have grown by only about 5 percent each year, it would seem the PC has barely touched the lives of ordinary Americans. Indeed, for every 100 Americans, there are at least 102 telephones, 70 televisions, 28 VCRs, and 18 answering machines—but only 12 computers, a penetration rate figured at one in every four households. When one looks at the numbers, at the PC's low penetration rate and its lumbering growth curve, it's plain that the market for personal computers has already been saturated. In the span of a single decade, the age of the personal computer has dawned and set.

There's no great mystery behind the failure of the PC to reach deep into American life. The simple fact is that computers are way beyond the average person's means and provide rather limited returns for the investment. Just what does one *do* with a PC? Unlike so-called dedicated appliances—no one ever wonders what you do with a television or telephone—computers are the Swiss Army knives of the information age, providing an exasperating range of applications that forces you to relearn the most basic tasks.

Compounding the problem is the fact that most PC–makers have usually treated the mass market with disdain. This is not true of Apple. The company has always prided itself—rightly or wrongly—on making products for average consumers. When Steve Wozniak and his buddy Steve Jobs started Apple in 1977, their motto was "One person, one computer." They meant it. Stories abound of Jobs's bright-eyed manifestos on how Apples would change not just technology but the entire world. With its classic windows interface, its mouse, and its consistent way of working across different applications, Apple's Macintosh computer became a prestige product that did particularly well with first-time computer buyers but rarely found its way into the business computer market. By 1983, with Apple struggling to gain a foothold in the corporate marketplace, Jobs was pushed out by John Sculley, who slowly turned the company around by transforming the Mac into a powerful machine that became state-of-the-art technology for desktop publishing and graphic design.

Photograph by AP/Wide World.

LAST YEAR, HOWEVER, IT BECAME APparent that highly secretive Apple was up to something different. It dropped the prices on most of its products, aiming for high-volume sales instead of prestige. It licensed some of its key technology to Sony and, with Sony's manufacturing muscle, introduced the PowerBook, a new line of Macintosh laptops that has sold extremely well. And it went to its first Consumer Electronics Show last winter in Las Vegas, where Sculley announced that Apple would soon show an entirely new version of the digital future that would stand independent of the personal computer.

This spring, Sculley appeared at the CES in Chicago, and now his product had a name—the Newton. Makes sense: Macintoshes are Apples that fall from trees, but it was Newton who explained why they fell. The notepad-size (the first prototypes are three and a half by seven inches and about three quarters of an inch thick) Newton is roughly the same size as a Sharp Wizard, but it doesn't have a keyboard and it doesn't operate through a PC–like cascade of commands. Instead, there's a blank screen with eight little icons across its bottom and a pen. That's it.

What do you do with a Newton? Exactly what you might do with a pencil and paper; but for your $700—the estimated street price when the Newton finally goes on the market in early 1993—this notepad does a variety of things *for* you.

Let's say you want to remind yourself to call Bob to make a meeting at 6 P.M. Thursday. You might write, "Fax Bob about Thursday's meeting." The Newton would instantly turn your handwriting into neat print, add a line to your to-do list about the meeting, and simultaneously update your appointment calendar. Since the Newton already knows some of your schedule, it also knows that you probably mean this Thursday—not next Thursday or Thursday the twenty-ninth—and since your meetings with Bob have always been at 6 P.M., that's when it will schedule the meeting (with your approval, of course). That's a pretty neat trick, but then Newton goes one step further: When you're ready, it will prepare a fax for you ("To Bob: Meeting, Thursday 6 P.M." or "Dear Bob: Just a note to remind you that we've got a meeting at six on Thursday"), create a cover sheet, look up Bob's number, and—when connected to a modem—keep dialing Bob's fax machine until it gets through.

Of course, there's already an entire range of little organizer gizmos you can buy right now: Sharp's Wizard, Casio's B.O.S.S., the Psion Organizer, and many, many more. This year, some will even have pens: the Sharp Wizard OZ-9600, to be introduced around Christmas, even has a little scratch pad that lets you jot down a note whenever you get a bright idea. The gizmo bandwagon accepts all comers—not just computer companies but even calculator companies like Royal and paper-organizer companies like Rolodex. "Everybody's talking pens," says Richard Shaffer, publisher of *ComputerLetter,* a leading industry broadsheet. "But the Newton is the first gizmo that actually changes the definition of what one of these things can do."

INDEED, NEWTON PROMISES SOMETHING radically different from other pen-based organizers. For one thing, Newton isn't "pen-based" but rather what the industry calls "pencentric." The pen isn't merely a substitute for the PC keyboard and pointing tools like the mouse or trackball but an entirely different interface for telling the machine what you want to do, *your* way. Instead of forcing the user to issue commands to a piece of software in the software's language, Newton recognizes certain basic gestures taken directly from studying the ways people use pencil and paper, starting from your handwriting, which it learns to translate into print. Crossing something out is crossing something out. Tapping the pen to the screen means you want to change something. Tapping and dragging the pen moves your scribbling from one page to another. If you write down a column of numbers and scratch a line underneath, Newton automatically sums them up. Newton even adds sound and animation to the experience, so that when you delete a "page" from Newton's infinitely scrollable memory, the page crumples into the center of the screen while the machine makes the sound of a piece of paper crumpling into a ball.

But more important, Newton doesn't put all your information into neatly defined functions, like a PC does. It stores your information the way it comes from you—in independent pieces—and then later on gives you the chance to link those chunks any way you want. Say you want to see all the notes you've taken that relate to a particular project; the Newton can sort through all your bits and pieces and group them together so you can see them and organize them as you wish. As Sculley said in his presentation, Newton is not a tool but an assistant: "Buying a tool is like buying a lawnmower, but an assistant is like hiring someone else to cut your grass."

Indeed, if there is any single trend that consumers should be looking for when it comes to information technology, it is that communications are rapidly becoming as digitized as the media we use in our daily lives. Most of us already take for granted the idea that digital—a technology that uses binary codes to deliver "pure" information—is better in consumer electronics. Just try to buy the latest hit album by your favorite pop group on vinyl; it probably doesn't exist. Most consumers *prefer* digital compact discs. Who needs the static and hiss of vinyl when you can have pristine sound forever? When it comes to music and video, the zeros and ones of digital media are the ultimate in terms of quality.

Now communications are going digital, too. In a matter of years, telephones will become digital, as will televisions and radios, providing a new universe of superfast, superclear communications. (You can already get digital radio in several major American cities as an addition to your regular cable service.) Instead of having just one microprocessor sitting on the desk in the form of a personal computer, people will be surrounded by them. They'll have at least one in the briefcase (à la Newton), one on the desk, and another in the television. And one will be built into the phone, as with AT&T's Smart Phone. Security systems will be digital, as will many appliances. With so-called fuzzy logic built into washing machines, consumers will be able to count on the machine's knowing ahead of time that they like to use hot water followed by two cool rinses instead of the usual one. It won't be long before gizmotization follows people into the shower.

BUT THE REAL REWARDS OF the gizmo age come when consumers begin to think about what they would ultimately like their communications environment to be. Digitization doesn't just mean superior sound and video, it's a revolution of random access to information. As nearly any CD owner knows, one of the joys of digital music is being able to skip that one bad

"Relationships": Sony's Olafsson with a CD-ROM.

Photograph by Nina Berman/Sipa.

song in an album of great tunes. Imagine that power applied to books and newspapers, radio and television, even the telephone answering machine: A truly digitized society will be one in which people are surrounded by information tailored to their own design. "The biggest change of all comes in the capacity," says Sculley. "Eventually, it will be more than a thousand times greater than it is today, at much lower cost, and with much wider choices in terms of how we get information. This business is no longer about shrinking computers down and making them easier to use; it's about creating entirely new products and services that take the stress out of people's lives."

> HERE COME THE
>
> THE NEWTON REPRESENTS A VISION OF THE WORLD IN WHICH PEOPLE USE DIGITAL INFORMATION IN A NEW WAY: ON THE GO.
>
> GIZMOS

Sony, already a leading manufacturer of traditional consumer-electronics devices such as audio CDs and CD players, as well as floppy disks, monitors, and various kinds of digital storage media and devices, is edging its way into the information market, producing both hardware and software. "Sony really isn't just a consumer-electronics company anymore," says Olaf Olafsson, the 29-year-old head of Sony Electronic Publishing. "We have extensive relationships with original-equipment manufacturers, and we also produce software with real content."

If Sony and other big consumer-electronics companies, such as Philips, have their way, it will be CD-ROMS that bring massive amounts of digital information into the home market. CD-ROMS are digital compact discs holding hundreds of pages of information, including sounds, images, and text, that can be used on a personal computer. Only 2 percent of all PCs are now equipped with CD-ROM drives, but just as Apple is hoping to leverage its way into the consumer-electronics market, Sony is hoping that consumers will become increasingly computer-literate and look to their software for both reference materials and games. So far, however, Sony's track record with shrinking CD-ROM technology to gizmo size has been mixed. Last year, it introduced two new digital devices, a personal organizer called the Sony Palmtop and a mini–CD-ROM player, the Sony Data Discman: The Palmtop apparently didn't sell well enough in Japan to make it to America, while the Data Discman has been criticized for its tiny screen and clumsy interface. Apple may have better luck with its Sweet Pea, a gizmotized digital assistant it is developing with Toshiba that is rumored to include both CD-ROM and a small LCD screen for moving pictures.

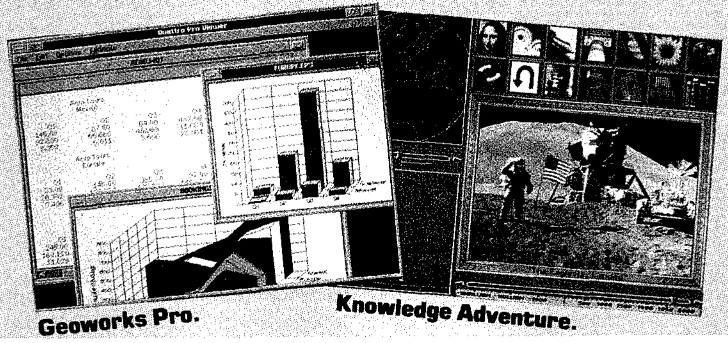
WHAT WILL FINALLY BRING the digital era into the home in a big way is the television and the telephone, and there is already fierce competition between the regional telephone companies and the cable industry to do just that. NYNEX claims that within the next two years its much-delayed Integrated Services Digital Network (ISDN), a high-speed digital data-transmission network, will finally become available throughout its calling area. (You can already get ISDN if you live in the financial district or near the NYNEX switching stations in Garden City or White Plains.) Even when ISDN is running at its slowest, it provides more than four times the data-transmission speed of today's fastest modems. ISDN is perfect for so-called telecommuters, since it allows users to talk, receive, and send data on one line, all at the same time.

For the phone company, ISDN isn't just another new service. It's a rallying cry for the digital future, the first of many innovations that NYNEX hopes will ultimately lead to what is called Broadband-ISDN, a videophone service that would offer not just a few frames of video every ten seconds—as is now the case—but real-time video with *all* the quality of actual television. However, in order to achieve that broad bandwidth, NYNEX would have to run fiber-optic lines (which have much lower transmission loss than ordinary copper wire) into each and every home, and, according to Ann Westerman of the NYNEX Science & Technology group, "if every single person employed by NYNEX, from cablemen to executives, started laying cable tomorrow, we wouldn't have fiber-optic lines into the home for twenty years."

Which is precisely why the cable industry feels it has one key advantage that the phone companies do not: a broadband pipe into homes in the form of coaxial cable—already in about 60 percent of American households. Over the last several years, the cable companies have been ripping up the streets to replace their central trunk lines—20 percent of the entire cable system—with fiber optics. In certain sections of Queens, Time Warner's Quantum service already provides 150 channels of regular analog service using this system, but within the next few years, it plans to add another 200 channels of compressed digital signals as well. And in certain sections of Manhattan, cable is already proving that it can also use its lines to transmit data. Again, the basic idea of the gizmo revolution is to convert complicated computer technology into an interface—in this case television programming—that people *already* know how to use. This time the gizmo is the cable converter box sitting on top of your TV, equipped with much the same microprocessor and memory capability you might find in a PC. And if Time Warner ever

IF YOU'RE STUCK WITH A PC....

Not every software manufacturer has stranded PC users in the computer Stone Age. Before you throw your old PC away, check out Geoworks Pro, a piece of ingenious Mac-like multi-tasking equipment that runs on even the clunkiest PCs. For just $125, Geoworks provides a quick word processor with a dozen fancy typefaces; a scheduler and address file that operate the way paper planners do; simple drawing and communications programs; a calculator, a scrapbook, and file utilities too. Geoworks throws in Borland's powerful Quattro Pro spreadsheet program. Want the power of multimedia without buying a CD-ROM player? Knowledge Adventure is a science/literature/art data base with sound, pictures, and text, and works on almost any PC—for just $79.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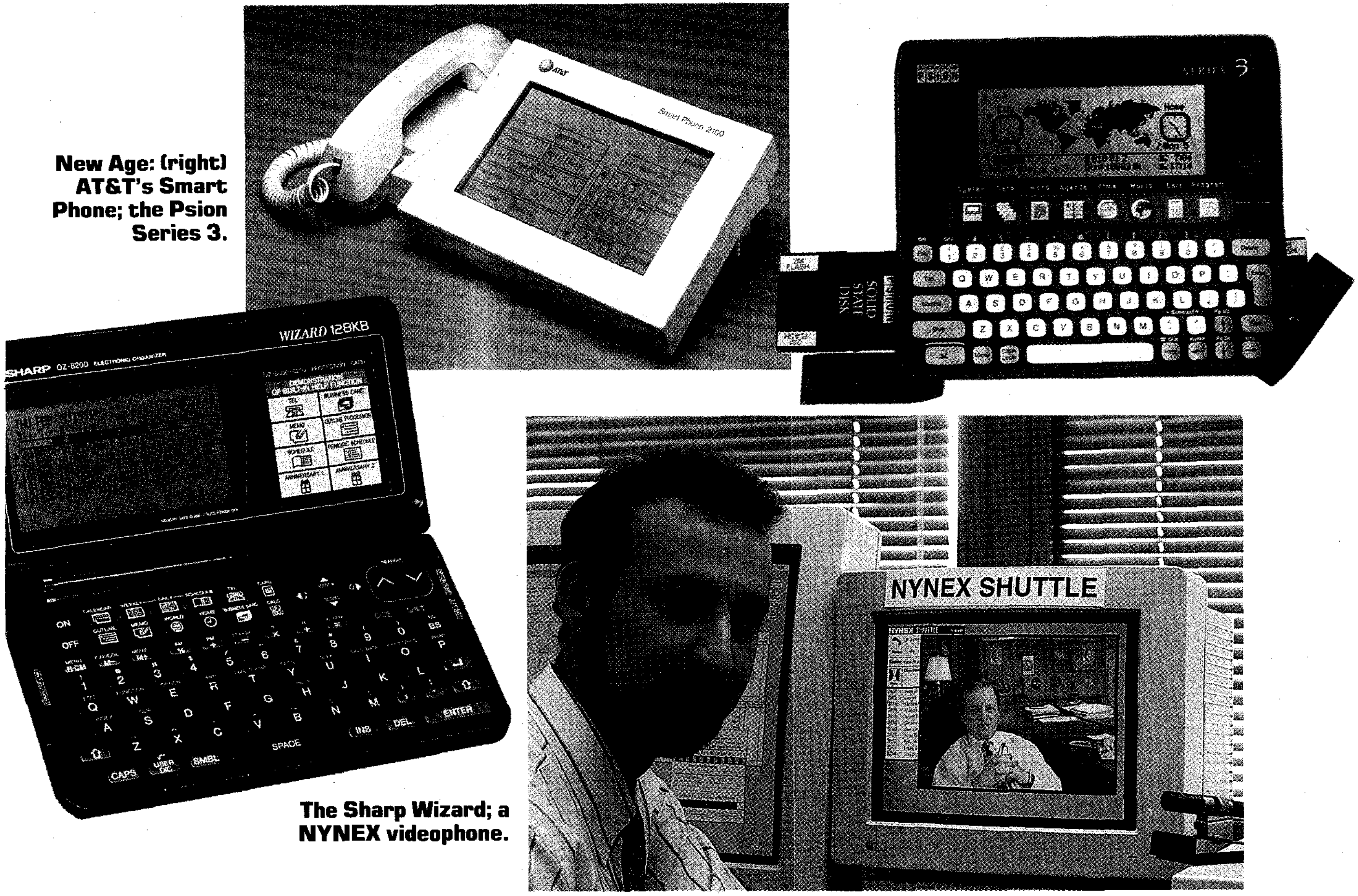


New Age: (right) AT&T's Smart Phone; the Psion Series 3.

The Sharp Wizard; a NYNEX videophone.

successfully completes the talks it is reportedly holding with IBM, a powerful alliance will result that joins digital content, like Time Warner programming, with digital devices, like computer-linked CD-ROM, and that converter box will become even more powerful.

AND THERE ARE SOME COMPANIES working right now to gizmotize wireless-phone technology. RAM Mobile Data is in the process of creating a nationwide radio data network that will work with a Newton. (It works today with a Hewlett-Packard HP-95LX, a full-powered pocket PC, and a radio-data modem.) IBM has a similar network, known as ARDIS. Cellular-telephone companies like McCaw Cellular Communications argue, however, that consumers want a single device that combines data transmission with cellular-telephone service—a Newton with a built-in phone, for example. An Apple subsidiary named General Magic might go even further, adding digital radio and TV. Imagine a Newton that not only receives and sends faxes and electronic mail but also receives wireless digital radio and television signals.

Last year, Senators Albert Gore, the Tennessee Democrat who is now Bill Clinton's running mate, and Conrad Burns, a Montana Republican, introduced a bill to require local telephone companies to submit construction and deployment plans for completion of a national digital network by 2015—the same year Japan is scheduled to complete its fiber-optic system. However, the Burns-Gore bill is likely to be overtaken by new FCC rules intended to modify current laws regulating the involvement of the "telcos" (the regional Bell operating companies) in the television business. Just a few weeks ago, the FCC ruled that local telephone companies will now be permitted to offer so-called video dial tone, a single-channel gateway to full-scale video service over the phone lines. At the Democratic National Convention, NYNEX demonstrated its version of the digital future when it strategically positioned five videophones—TVs equipped with cameras, screens, and touch-sensitive controls—running off coaxial cable laid through Madison Square Garden.

As might be predicted, the cable industry is up in arms about the ruling allowing the telephone companies access to video markets. "Potentially, any time you allow a monopoly like the telephone company to enter into another business, you open the door to further monopolization and subsidy of the new services by basic rate payers," says Michael Luftman, a spokesman for Time Warner Cable. "The telcos say that won't happen; we say it's inevitable. There's simply no way the FCC can monitor the effects of this cross-subsidization."

Indeed, some fear that the rush to jump-start the digitization of America to meet the challenge from abroad will short circuit the very diversity of programming the information age is supposed to provide. Instead of opening up America's digital future, the new FCC ruling will, says Jeff Chester of the Center for Media Education, result in greater monopolization of the media, supplanting basic broadcast-news services and community programming with pay-per-view—even pay-per-minute—programming.

"If what this country decided it wanted was the most advanced communications system possible, as quickly and as cheaply as possible," says Jim Chiddix, a senior vice-president of Time Warner Cable, the second-largest cable provider in the U.S., "then policy would push cable and the telcos to work together to create a staggeringly powerful system."

Given the current governmental gridlock, that doesn't seem likely too soon. John Sculley knows this. "The problem here isn't just the technology. It's the old institutions. They just don't work anymore. Look at the public: They're fed up. They don't know what or who they want to lead their government, but they do know that they're dissatisfied with what they've got. But where I start with it is to ask whether there's a way that we can take this revolution in digital technology and reasonably expect that it can play a role in transforming America. There are some real hurdles to get over—people might get left behind—but I can't imagine what else to do except say, 'Let's abandon technology.' " And no one seems ready to do that. ■

Photograph bottom right, by Ken Gabrielsen.

COTTAGE INDUSTRY

BY

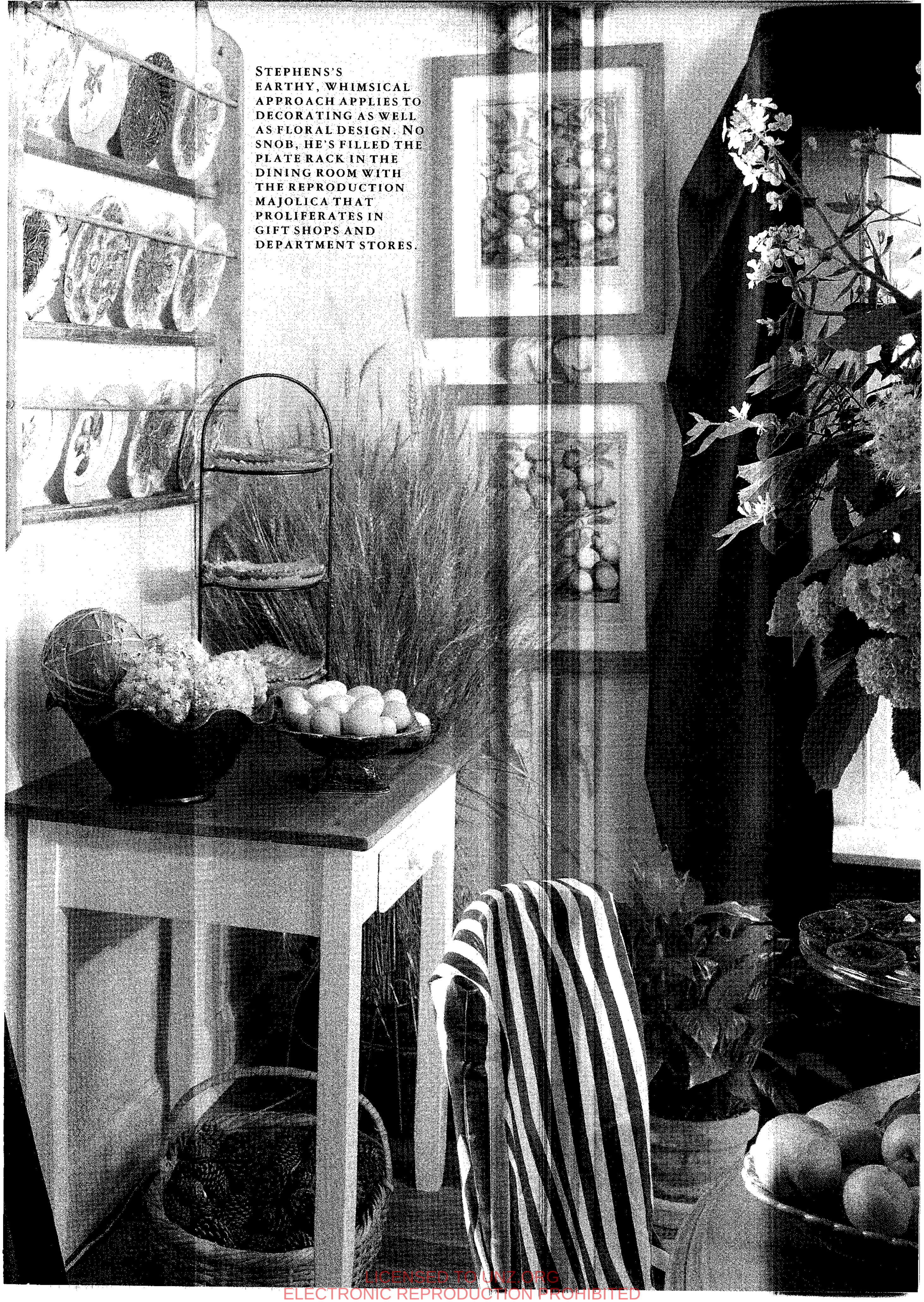
MARILYN BETHANY

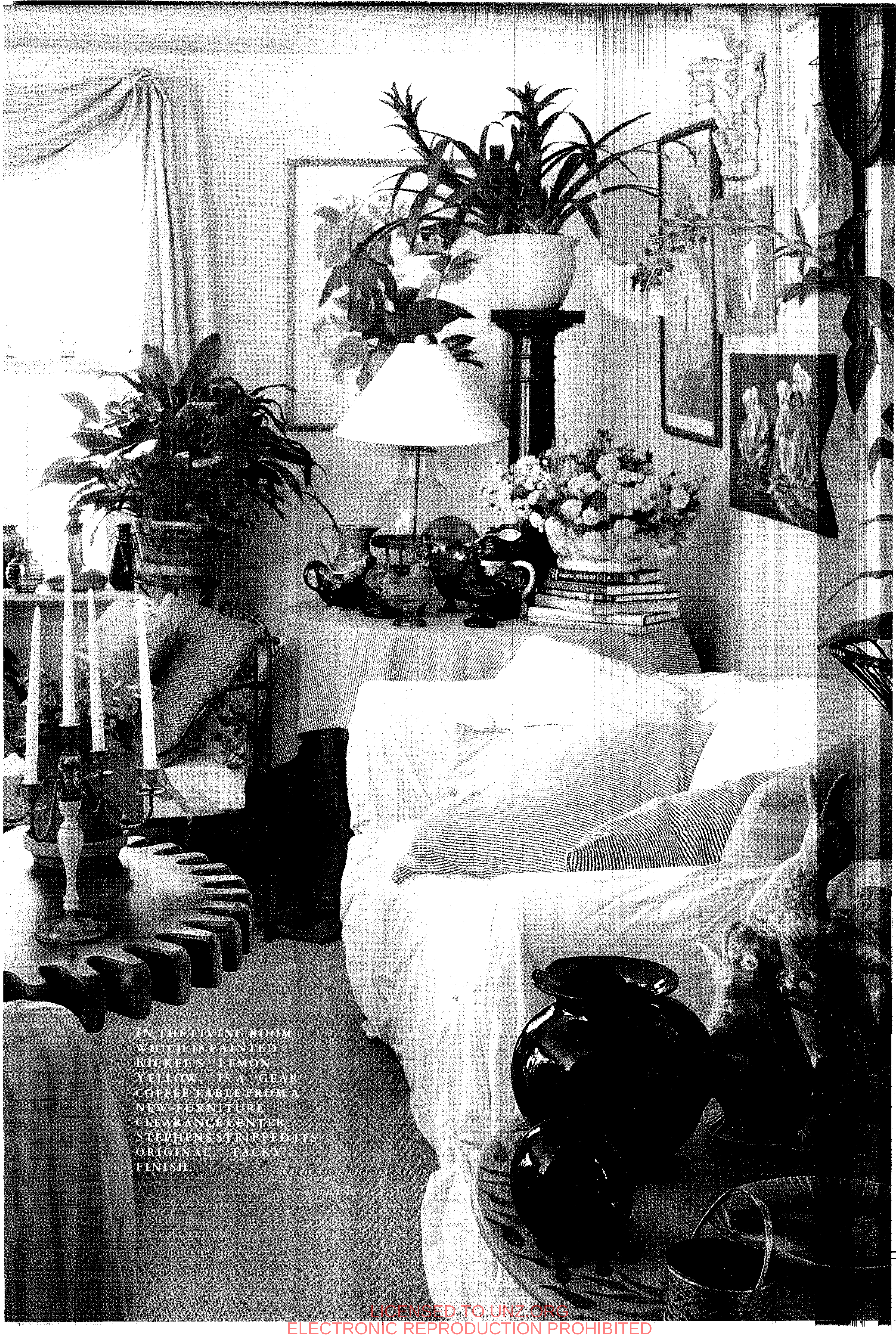
PLANTS BUMPING TOGETHER, propping one another up literally and visually—in the garden, we call it delightful profusion. Funny that this same quality indoors is often dismissed as mere clutter. Not so at the

AN END-OF-SEASON CATCHALL: TO A PICKING BASKET OF FRESH SUNFLOWERS, PETER STEPHENS, WHO STUDIED AGRICULTURE AT KANSAS STATE, ADDS FADED SUNFLOWER HEADS, YELLOW AND RED TOMATOES, CAYENNE PEPPERS, EGGPLANTS, AND HYDRANGEAS.

PHOTOGRAPHED BY ROB GRAY

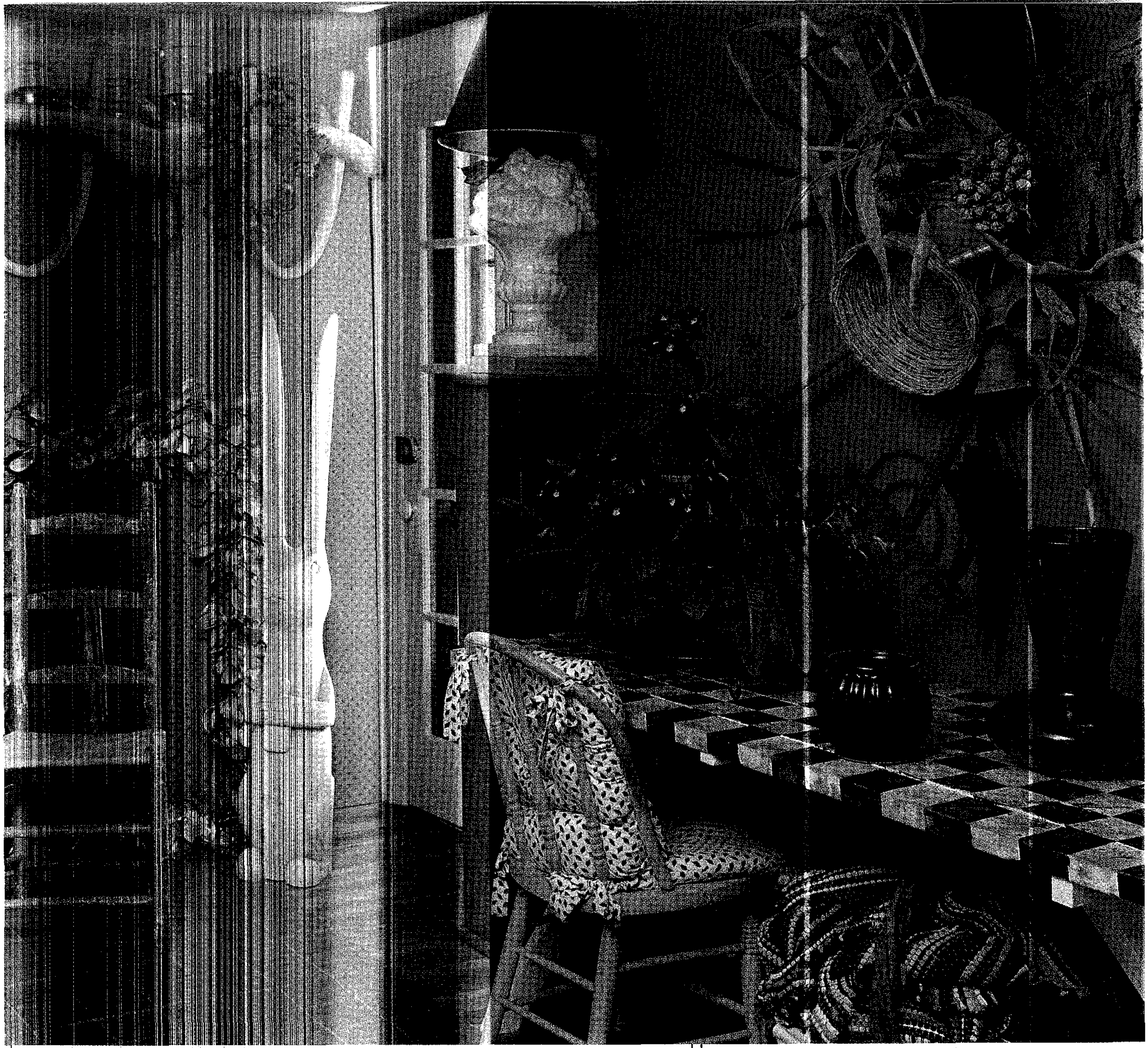
STEPHENS'S EARTHY, WHIMSICAL APPROACH APPLIES TO DECORATING AS WELL AS FLORAL DESIGN. NO SNOB, HE'S FILLED THE PLATE RACK IN THE DINING ROOM WITH THE REPRODUCTION MAJOLICA THAT PROLIFERATES IN GIFT SHOPS AND DEPARTMENT STORES.





In the living room, which is painted Rickel's "Lemon Yellow," is a "gear" coffee table from a new-furniture clearance center. Stephens stripped its original, "tacky" finish.

Co



Southport, Connecticut, house of Peter Stephens. A floral designer, Stephens brings a gardener's love of plenty to his decorating, which is done with modest things he finds "here and there—flea markets, tag sales, catalogues." At the same time, his floral arrangements, which often include components others might view as peculiar—stuff he finds on the ground or at the grocery store—reflect his yard-sale-buccaneer's omnivorous spirit.

THE CHECKERBOARD SIDE TABLE (ABOVE) IS AN INEXPENSIVE REDWOOD PICNIC TABLE THAT STEPHENS FIRST PAINTED WHITE, THEN SPONGED AND SPATTERED GRAY AND BLACK. THE FOUR-BEDROOM HOUSE WAS BUILT IN 1910.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Best Bites

Good & Plenty's new knockout dish—roasted red (or yellow) peppers filled with caponata—makes a smashing appetizer or lunch entrée at your place in the country or your air-conditioned flat in town. Serve the peppers chilled, with a squeeze of lemon, and swoon over the sultry tang of grilled eggplant, tomato, capers, olives, anchovy, and a load of fresh herbs ($4.95 per pepper). You'll also want to sample Ozark Mountain's hickory-smoked, pepper-crusted ham. The rind is searingly sharp, but the brown-sugar flavor in the meat provides a balance. It's at Balducci's, where it's sliced off the bone, for $11.98 a pound. **—Barbara Costikyan**

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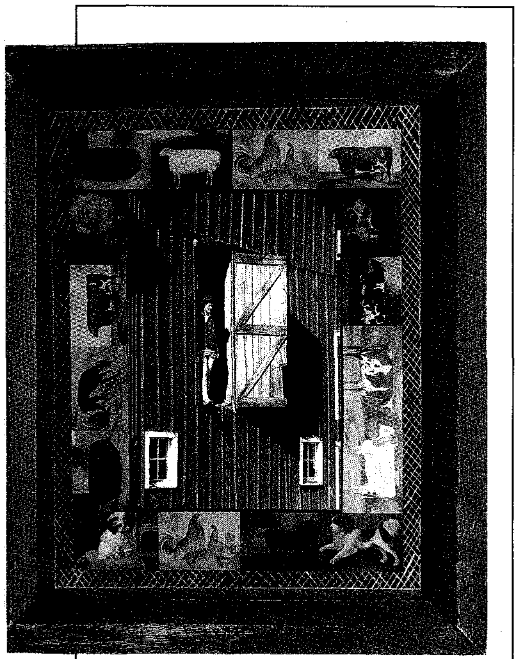
GOOD & PLENTY TO GO/*410 West 43rd Street/268-4385*



Paster's Choice

Découpage was all the rage in Victorian times—it was used to cover boxes, trunks, and screens. Today, artist Julia Adams has extended the technique with her enchanting animal frames. Adams takes reproductions of eighteenth- and nineteenth-century American and English paintings, cuts and pastes them into mats, and applies the mats to glass; then the entire work is set into Mascot Studio's hand-painted eight-by-ten-inch wood frames. The results are so winning, you may forgo a picture entirely—or decide, as we did, to simply add the barn ($125).

MASCOT STUDIO/*By appointment only/228-9090*

Setting Pretty

We've looked for vintage printed tablecloths in the country, but when we find one it's faded, tattered, and too far gone. Obviously, Susan Parrish has looked harder and roamed further, for she's collected an extraordinary array. In addition to pristine cloths in many sizes, Parrish's cache includes tea towels, napkins, place mats, runners, even bolts of fabric—and they're all from the thirties and forties (from $18 to $75).

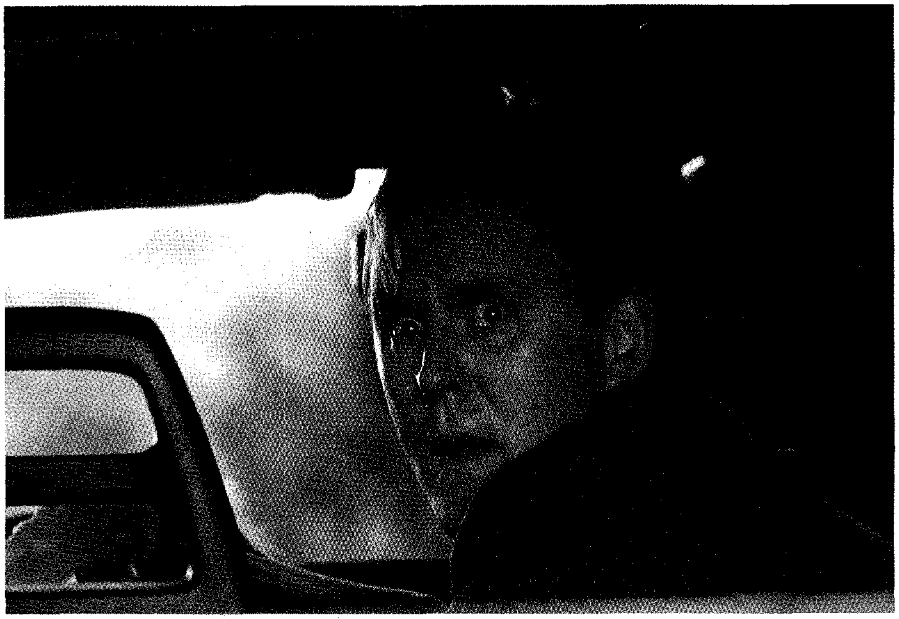
SUSAN PARRISH ANTIQUES/*390 Bleecker Street/ 645-5020*

Photographs: left, Les Jörgensen; top, Rick Osentoski; bottom, Peter Ardito.

Movies/David Denby

BEWITCHED, BOTHERED, AND DE PALMA-ED

"... *Raising Cain* is far from great, but you may get a lift from it you couldn't get from Hollywood formula filmmaking. . ."



THE 22 FACES OF JOHN LITHGOW: *Playing the ultimate schizophrenic.*

IN **Raising Cain,** BRIAN DE PALMA RETURNS to thriller filmmaking—and a delirious piece of monkeyshines it is, crazier even than *The Fury* or *Body Double.* Since the movie touches (peripherally) on the kidnapping of children, *Raising Cain* will no doubt cause the usual protests against De Palma the immoralist. Yet even the most literal-minded viewer should see that the story is just a pretext for play—for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's off and running, pushing wildly against plausibility, trying things so juicily and intricately outlandish that one can only laugh. *Raising Cain* is far from great, but if you relax you may get a lift from it you couldn't possibly get from Hollywood formula filmmaking.

The director who made such thrillers as *Carrie, Dressed to Kill,* and *Blow Out* displayed an almost sensual control of the medium, drawing out his suspense sequences unconscionably and then bringing the audience up short with mock-sadistic little jolts. "Hitchcock imitator!" everyone said. But actually the differences were as great as the similarities. De Palma used elements of Hitchcock's vocabulary but without the underlying gravity that made Hitchcock's thrillers, for all their perverse touches, so seriously affecting. De Palma was not serious about anything but filmmaking. He devised preposterous gothic-obsessional plots, or worked them up from cheesy novels, and then used the compulsions and nightmares *lyrically,* for their full dose of absurdity and horror.

A few critics tried to defend him as a humanist filmmaker, but the defense never quite worked. De Palma may have created sympathy for the women in *Carrie, Dressed to Kill,* and *Blow Out,* but at a certain point his desire for violent play took over, and he did them in. ("You love women, yet you cut them up," I said to him about ten years ago. "I love women, yet I cut them up," he replied slowly.) If you enjoyed his work, it was more honest to praise him as a joking nihilist who expected the worst to happen and was therefore determined to find it funny. Since our culture places a high value on earnestness, De Palma's teasing attitude made him an embattled director; one could almost hear the sigh of relief in certain quarters when he made *The Untouchables*—a film that those who loved the early, lawless De Palma regarded as a somber comedown.

In *Raising Cain,* which De Palma wrote himself, he uses the kind of multiple-personality nonsense that was taken seriously a long time ago, in *The Three Faces of Eve* (1957). Only a few years after *Eve,* in *Psycho,* Hitchcock was already pushing the schizophrenia gambit to the border of absurdity, and now De Palma sends it *way* over the border. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Carter's father (also Lithgow) is some sort of pompous Norwegian mad scientist who steals babies, including Carter's baby, for mysterious experiments. Carter works for the old man in the baby-snatching racket; so does his evil twin brother, Cain (Lithgow *again*). Cain does the violent stuff that sweet, apologetic Carter won't touch. But it doesn't take long to see there's only one man here.

Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. What's fun in this movie is that he's menacing in one shot and a whimpering baby in the next—his face collapses like a deflated tire. He has the perfect parodistic technique to play warring, split-off selves: His cringing Carter looks like he's just been slapped across the face, and his Cain looks like he's the one who administered the slap. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. His virtuoso performance is in no way serious; one feels like hissing every time malignant Cain shows up.

On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steve Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. Yet they are true. Then, as Jenny runs into a weird accident and later, as Carter tries to kill her, we can't tell at first whether she is actually experiencing these things or has passed into guilty dreams. It

Photograph by Phil Bray/Universal.

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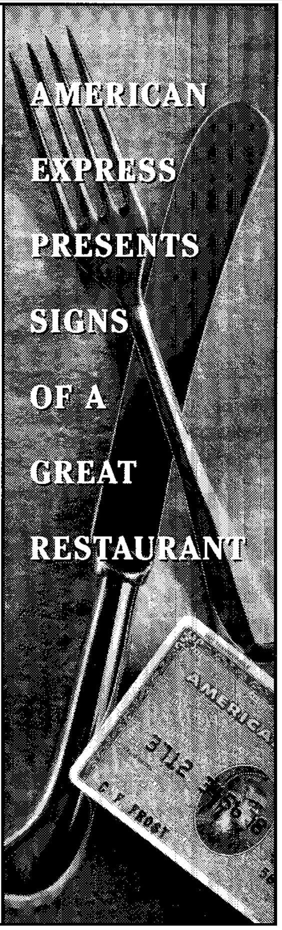

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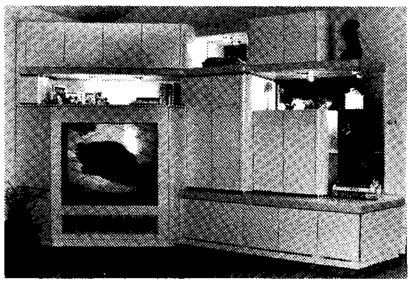

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seems she has actual experiences like dreams, and dreams like reality. She has fallen into doubleness: Not only has her husband seemingly become two men but her mind operates in two modes. De Palma is up to his old tricks, leading us into fearsome or pleasurable moments and then snapping us out of them. He shows off the power of film to deceive and tell the truth at the same time.

The trouble is, none of this means much emotionally. De Palma has barely established the characters on the screen before he starts fooling around with them, so the most startling things that happen to them register on us as little more than surface shocks. *Raising Cain* is weightless: De Palma concentrates on the formal play that interests him, reversing direction so many times and so abruptly that the film seems to be taking place in his head.

Compared with most of the noggins in Hollywood, however, De Palma's is a good one. Recent American movies have been full of larking and spoofing, but genuine visual wit is rare. Americans seem to prefer their jokes broad and obvious, with bodies flying through the air and lots of special effects. "Imagination" has been literalized. By turning the actors themselves into special effects in the appalling *Death Becomes Her,* Robert Zemeckis simply took things to the next logical step. De Palma, on the other hand, does something crazily funny: He creates a villain whose schizoid personality is split into so many separate characters that the guy escapes capture by merely changing into another facet of himself. By the end of the movie, Lithgow, wearing a fright wig, seems perfectly happy as a woman. We can see that De Palma is having his way with the most tiresome of Hollywood's recent clichés—the monster who can't be killed and keeps coming back. This is one monster who's almost welcome.

MIKE NEWELL'S **Enchanted April** STARTS well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. Apparently, there are no bad people, only people who live in bad weather. ■

Music/Peter G. Davis

LIBERTINE BELLE

> ". . .Sharon Graham's performance is more presentation than interpretation, a Carmen without fascination or a magnetic center. . ."

SEVILLE ROW: *John Absalom and Sharon Graham in the City Opera's* Carmen.

AS PROMISED, THE NEW YORK CITY OPERA'S new production of Bizet's **Carmen** is modest, unassuming, and traditional—a positively avant-garde notion in this age of updates, dislocations, and fanciful attempts to discover and decode contemporary messages hidden in old operatic favorites.

Paul Shortt's sun-baked sets are austere but recognizable representations of public places where Spanish gypsies, smugglers, soldiers, and Sevillians might have mingled in 1820, and director Jonathan Eaton animates the drama based on a faithful reading of the libretto, embellishing lightly only where necessary to enhance atmospheric details. The performance moves crisply and surely in tune with the work's opéra comique origins, thanks in part to the wise decision to use the original spoken dialogue rather than the bogus sung recitatives. Guido Ajmone-Marsan's musical direction also contributes to a conception that is all of a piece and smartly integrated.

Such a trusting approach to *Carmen* automatically presumes that the principal singers, rather than a stageful of lavish scenery or clever directorial conceits, can still make the opera exciting and relevant for an audience today. I'd like to think that the right cast for the job actually does exist somewhere, but I'm not sure that the City Opera has found one. The main challenge, of course, is Carmen herself, an elusive character despite all the wonderful musical opportunities and flashy dramatic situations. Nothing in the text or music spells out specifically why she goes after Don José, tires of him, and virtually goads the man to murder her. There are many tantalizing hints, of course, and the best Carmens of the past seized on what seemed right for them and built up a consistent, effective stage portrait. Risë Stevens, who owned the part at the Metropolitan in the fifties, went all out for sexual glamour and scored a triumph. Régine Crespin, at the other extreme, offered a more mature, chillingly world-weary Carmen who had seen and done it all and couldn't wait for the knife. Both artists, needless to say, also sang the music with great distinction.

The City Opera's gypsy of the moment is Sharon Graham, who looks alluring, moves gracefully, and uses her securely tuned, appealingly dusky mezzo-soprano to make many appropriate musical and dramatic points. In the end, though, her performance is more a presentation than an interpretation, a Carmen without fascination or a magnetic center who remains an enigma for the wrong reasons—we are never given enough information about her. With a sizable but reedy tenor of only serviceable quality and a decidedly unromantic embonpoint, John Absalom creates even fewer illusions as Don José. Christiane Riel is a hard-edged Micaela, but Dean Peterson swaggers bravely as a bully Escamillo.

Many different singers are bound to appear in the company's new *Carmen* over the coming years, and most will find the production an intelligent, tasteful, and welcoming framework in which to give their best. Someday, if we're lucky, an inspired cast may even materialize, the one that can set the opera ablaze.

IT'S HARD TO ESCAPE THE FEELING THAT free summertime music in the city's parks will soon be a quaint memory apart from the annual offerings by the Metropolitan and the New York Philharmonic. One smaller group still valiantly holding forth is Vincent La Selva's New York Grand Opera, which recently completed its nineteenth season of staged opera in Central Park with Verdi's **Stiffelio.** Probably the composer's most obscure opera, the work had its first performance in 1850, was extensively revised as *Aroldo,* and then vanished without a trace. The original full score was rediscovered in 1968, and La Selva presented its American premiere in Town Hall a few years later. In the fall of 1993, the Met plans to produce the work with Placido Domingo in the title role.

Written just before *Rigoletto, Stiffelio* is prime middle-period Verdi, but the subject matter, too bold for the time, doomed it—an opera about a Protestant minister and his adulterous wife inevitably baffled Italian audiences and enraged the Austrian censors. The tenor role, though, is a powerful one, a man torn by religious convictions and private passions, and Verdi responded with some astonishingly advanced music—he never tried anything quite like this again until *Otello.* Although the Met is bound to present a more finished product, the New York Grand's cast—Edward Perretti (Stiffelio), Ingrid Zeldin (Lina), Vernon Hartman (Stankar), and Del-Bourree Bach (Jorg)—gave a respectable idea of the work's potential. No doubt the singers were challenged to outdo themselves by La Selva, a conductor whose instinctive feeling for this repertory and skill in communicating its musical vitality should not be underestimated. ■

Photograph by Carol Rosegg/Martha Swope Associates.

Books/Rhoda Koenig

PAST IMPERFECT, FUTURE WACKED-OUT

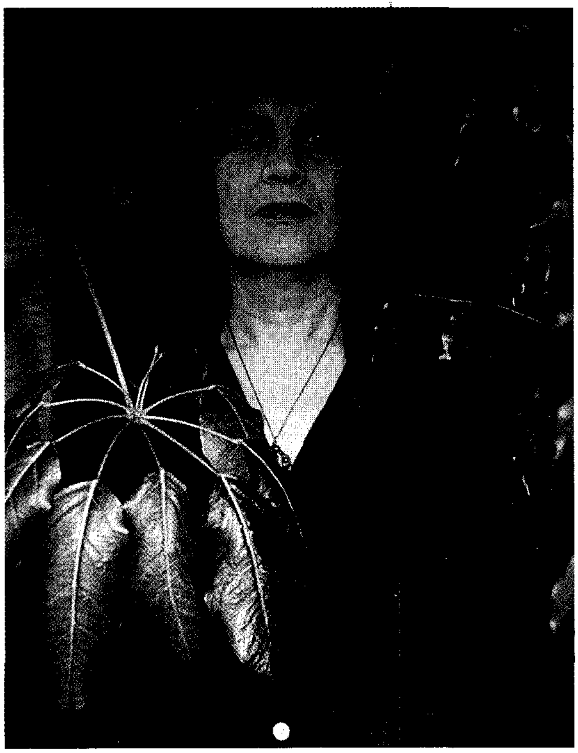
". . . Susan Sontag is better at sex and decorating than at philosophy; Ken Kesey's prose is sometimes just drunk as a skunk . . ."

The Volcano Lover: A Romance, *by Susan Sontag. Farrar Straus Giroux; 419 pages; $22.*

UNDER AN OLD HUSBAND'S DETACHED GAZE, a young wife and a dashing naval hero fall in love. In the background, the political intrigues of a Southern Italian kingdom grow more intense, leading to deadly consequences, and all is watched over by the volcano that once leveled Pompeii and "continues to throw fire and makes the city of Naples tremble." The subject and the setting are typical for authoresses with three names and fluffy curls set in concrete, but with Susan Sontag's name on the cover, a lot more is obviously going on. At least, every effort has been made for us to think so.

For the most part a conventional historical romance about Sir William Hamilton, Lady Hamilton, and Lord Nelson, *The Volcano Lover* has a number of devices that aspire to raise it above the usual level. There's the instant-gnomic trick of abstaining from quotation marks (just like in the Bible) and the ironic technique of dotting the narration with anachronistic allusions—to motorcycles, premenstrual syndrome, and *My Fair Lady.* Sontag also lets us know how knowing she is by shifting from past to present, from third person to second, and from high diction to low within a paragraph, sometimes within a sentence. A sentence like "Letting the woman, or women, in the story take the rap is a resourceful way of occluding the full coherence as politics of what was decreed from the hero's flagship" not only demonstrates the writer's easy way with the academic and spunky-demotic styles; it may also occlude from many readers the sentence's lack of meaning beyond "If the woman takes the blame, it won't fall on the man." Do we need Susan Sontag to tell us this?

A greater irony than any Sontag has manufactured is that the sex-decorating-violence-pageantry aspect of the novel succeeds much better than the philosophy. Sontag vividly portrays the life of the elderly envoy to the Kingdom of the Two Sicilies and the mistress (later wife), 36 years younger, sold to him by his nephew. Emma becomes the best friend of the queen, an Austrian who has introduced a degree of refinement to the brawling, vulgar court (from her arrival, the pigs and cows given to the poor on state occasions have been slaughtered first, instead of being presented live for mob dismemberment). Manners at the noble tables still need improving: The king throws bread at his prime minister and insists that Sir William witness his bowel movements; in his own house, Hamilton is informed, by a supercilious guest, that he enjoyed more than the pleasure of his wife's company several years ago, when she was on the London streets. Impressionable, sensitive, Emma is devoted to her aged husband but is destined for a more reckless and brilliant lover; she is overcome with emotion when she meets the victor of the Battle of the Nile, who reports to his wife, "She fell into my arm."



SONTAG: *Volcanic passion, predictable metaphors.*

Soon the stump of Nelson's severed arm, and more besides, is twitching with passion for Emma. Though he is battered, she bloated, each falls in love with the other's valor and remaining beauty. "The work of pleasure began: the drop and push of pelvis, bone sheathed in flesh dissolving, blooming into pure fall." Besieged and separated by scandal and war, Nelson, Emma, and Emma's complaisant husband flee the murderous revolt of Naples, return to have the rebels hanged, and make their way back to England—Sir William recessive, Nelson splendid, Emma pregnant. Sontag reproduces all these confrontations and contretemps in prose suitably crammed with scents, colors, noises, and medical and dressmaking details. Besides word pictures, Sontag supplies the psychological and sociological captions beloved of romance-novel readers, cleverly distilling such parodies of the genre as "She loved to watch him sleeping, with his left hand between his thighs, like a child. He looked so small and vulnerable" or (after a description of the repair of a vase) "Some things can never be put back together again: someone's life, someone's reputation."

Throughout the novel, Sontag works two opposing motifs—the collector and the volcano. Sir William, amassing beautiful objects, is particularly susceptible to Emma, the foremost artist's model of the age, for having inspired so many. Secretive, scheming, and greedy by nature, the collector, fortunately for Emma, is also a man above petty moralities. "An object is not sullied because it has been in the possession of less worthy owners. What counts is that it has reached its destination, been locked into the circle of possessions of one who most deserved to own it." Yet "every collector-passion contains within it the fantasy of its own self-abolition. Worn down by the disparity between the collector's need to idealize and all that is base, purely materialistic, in the soul of a lover of beautiful objects and trophies of the glorious past, he may long to be purged by a consuming fire."

That fire comes from the recently active volcano, a threat to Sir William in a physical sense (on one of his frequent trips to the mountain, he is almost caught in the

Photograph by Harvey Wang/Outline.

lava flow) and a metaphoric one. It represents the flood of history and the blazing passion that Nelson will oppose to his desiccated one. "The mountain is an emblem of all the forms of wholesale death: the deluge, the great conflagration (*sterminator Vosevo,* as the great poet was to say), but also of survival, of human persistence. In this instance, nature run amok also makes culture, makes artifacts, by murdering, petrifying history." Yet when Sontag arrests the motion of her narrative for such observations, they often don't seem worth the stop. "Being ironical is a way of showing one's superiority without actually beeing so ill-bred as to be indignant." Yes, but that clumsy sentence doesn't go nearly far enough: *Why* is it ill-bred to be indignant? What is going on socially, psychologically? What are we being told other than "English people are as snooty as they sound"? And what on earth are we to make of the idea that "what pleases first at the sight of the plant world is its vertical upward direction. That is why we love trees." It just sounds like Miss Jean Brodie doing a turn on *Monty Python.*

Perhaps what's bollixed Sontag is the imprisoning form of the historical novel. Shakespeare apart, has there ever been a masterpiece that has famous personages as the main characters? Especially with a fact-crammed book like Sontag's, the temptation must be great to make mischief, to pepper the doughty historical façades with speculation and subversion. But, if so, the imagination has got to be wilder than the one shown here: Instead of making us feel that an author's talent is enriching her subject, *The Volcano Lover* gives the impression that Sontag's is at odds with it.

Sailor Song, *by Ken Kesey. Viking; 553 pages; $23.50.*

CONTEMPLATING HIS TOWN'S THREATENED transformation into a tarted-up, tourist-friendly version of itself, Ike Sallas thinks

KESEY: *Song of the wild frontier.*

Photograph by Brian Lanker.

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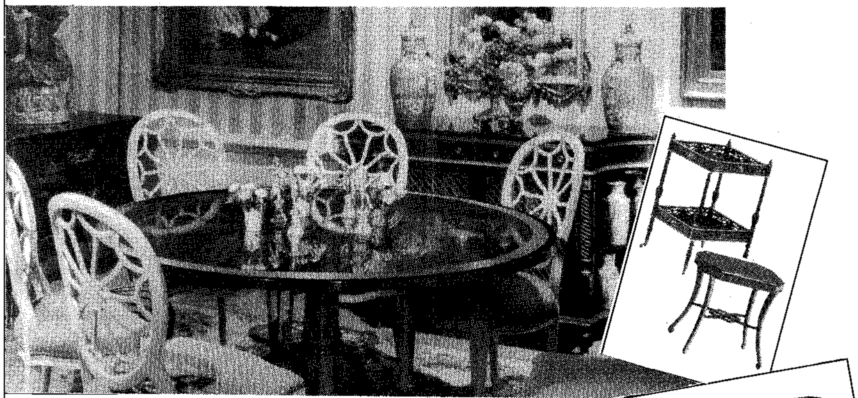

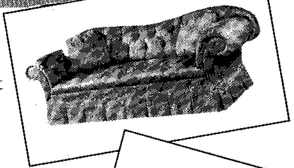

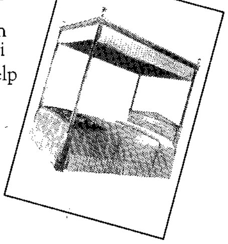

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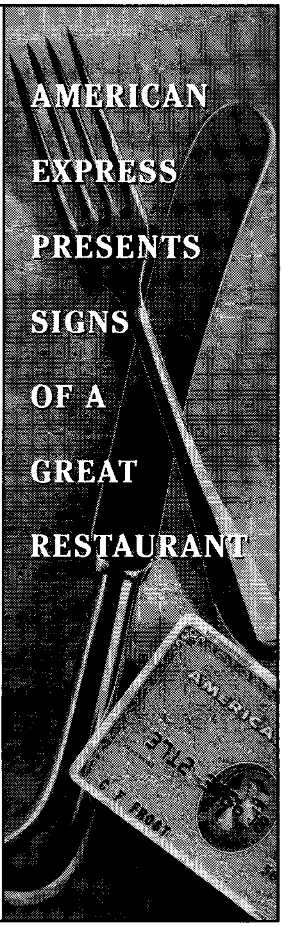

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about what has happened to another site of the Alaskan gold rush, one that has put up a 40-foot gold statue of the Lone Prospector. "The whole illumination stripped of sweat and frostbite and hunger and despair, of all quirks and complications that had made those long-gone stampeders such potent symbols of American optimism in the first place. Stripped and cleaned and simplified, then blown up big as a house, so the actual bulk of the thing diminished it, belittled it, so the treasure that had once been alluring and just out of reach, else what's heaven for? had been devalued until those still drawn by the old allure were forced to stretch down, bend over, cramp the back and humble the neck, to reach for the prize where it lay, like a diamond dropped in s---, like a star knocked into the mud—so that even victory was a debasement."

The present's obligation to the past, in a novel set in the future, is just one string that Ken Kesey plucks in this funky song of the wild frontier. Up in Kuinak, Alaska, Ike, a veteran of the ecology wars, begins an average day by saving a neighbor from sexual violence in the garbage dump, then getting brained by the resentful damsel in distress. The neighbor doesn't have brains to spare—not surprising, since her family home is part bowling alley, part slaughterhouse. This arrangement is not, however, as weird as some in Kuinak: The local motel owner furiously evicts an Eskimo family when she finds the father committing incest with three daughters. ("This is not no big thing," his wife reasures her. "As a matter of historical fact, you know, a *lot* of the old chieftains used to enjoy relationships with their—.") One feels that the best thing that could happen to this place would be for it to be turned into a nice, sanitary theme park.

Kesey casts a wide net over the mutations of personality that take place beneath the aurora borealis. There's a Bible-beating maniac here, a topless biker, a friendly English sea captain with an imperfect grasp of American idiom (he offers his passengers whiskey that he swears is "the actual McGilla"), a Rasta who owns a dog named Marley (not in tribute to the reggae singer but to Dickens), and Marley himself, who, when he talks, makes more sense than most. But if Kesey's cast is large and eccentric, it also lacks direction. Elements of plot begin to percolate, then splutter out; when the male characters get restless, they go on a fishing trip for several pages—several times. The prose is sometimes lively, sometimes just drunk as a skunk, rambling through wobbly metaphors (a labial one goes on for nearly two pages) and Bob Dylan lyrics. Though *Sailor Song* ostensibly takes place in the future, anyone who didn't notice that might well think he was reading about the Day-Glo-purple sixties. ■

The Underground Gourmet/Fran Schumer

THE ART OF THE VEAL

". . . Artepasta is distinguished by its veal piccata, fresh fettuccine with wild mushrooms, flawless berry-and-peach zabaglione . . ."

THE UNDERGROUND GOURMET LIKES NOTHING better than a little pasta, a little salad, wine, and six cappuccinos for dinner. Consequently, she has nothing bad to say about **Artepasta** (81 Greenwich Avenue, at Bank Street; 229-0234), which serves more than reasonable versions of all four of these.

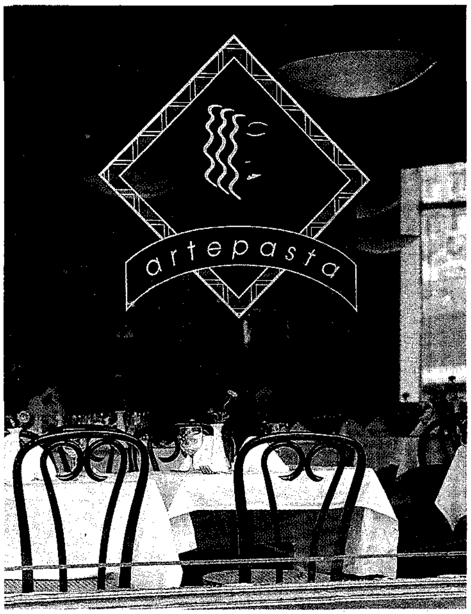
The lighting fixtures are splendid; the rest of the room (bare brick, bentwood chairs) is perfectly nice—a definite improvement over the previous tenant, Graziella. That restaurant was distinguished by the abbreviation REST. (which remains) on its sign. This one is distinguished by its veal piccata, fresh fettuccine with wild mushrooms, warm apple galette, and flawless blueberry-and-peach zabaglione. Your only concern: In winter, doesn't it get chilly, with two big doors opening directly into the rooms?

But it's a long way to winter, so eat.

The insalata del Arte is a few dollars extra (for $2.95, you can get a very respectable carrot-lettuce-and-endive plate) but well worth the money ($5.95). Though the portion's not huge, when was the last time you had such sweet, fresh salmon at a bare-bones pasta joint? With it: crispy string beans, waxy potatoes, and pieces of tangy olive that explode with flavor in your mouth. The bread, coarse and crusty, is memorable, too; use it to sop up the mellow vinaigrette.

Other noteworthy appetizers include the arugula-endive-and-radicchio salad ($4.95), grilled vegetables ($4.95), and carpaccio with artichoke hearts ($6.95). The hearts are canned, but you don't mind. The vinaigrette in which they're marinated brings them and the slivers of cold, raw beef to life.

As for the Caesar salad ($3.95), it's got all the right ingredients—homemade croutons and robust parmigiana—but where's the dressing? More oil, more egg, more lemon juice, please.



VILLAGE VERVE: *Artepasta.*

Artepasta means exactly what you think: the art of pasta, or pasta-making—in ample evidence here, especially in the fettuccine con salmone, in which that fresh, sweet salmon reappears. It's possibly the best of the dozen pastas, especially if you like cream sauce. "And I don't," said a diner who, even so, was won over by this portion of tender fettuccine, flavorful fish, and sun-dried tomatoes. It avoids all the usual pitfalls: Neither fish nor tomato is excessively salty, and the cream is poured with restraint ($7.95).

Penne with artichokes, leeks, tomatoes, and mascarpone cheese is simple and first-rate ($6.95). Mix the mascarpone with the hot pasta the moment it arrives, and you'll achieve just the right amount of cheesy sauce. Fettuccine con tre funghi is also basic but perhaps more intriguing, with its profusion of wild mushrooms expertly sautéed ($7.95).

Your waiter may urge upon you the evening's special. If it's the huge, bulky pillows of black ravioli (with squid ink) stuffed with asparagus, crab, and zucchini and covered with tomato sauce and shrimp ($11.50), resist. The shrimp are sometimes scallops, but that isn't the problem. The ravioli nere are just a little too *nere;* you taste squid ink but not much else.

For comfort, retreat into a portion of spaghetti aglio and olio, the bread and butter of the pasta world ($5.95). With a dusting of parsley, it's all you want before a heartier second course of chicken, fish, or veal.

At Artepasta, the second course worth ordering is veal. The three lemony veal-piccata cutlets are as tender as they are light, and a handful of capers gives them added verve. Served with sautéed string beans, this entrée is a winner—a bargain, too ($8.95). Pollo this and that is available, as are grilled salmon and skirt steak, but it's the nightly special that promises passion, drama. The Cornish hen stuffed with a heady mix of sausage, mushrooms, and garlic ($12) delivers neither. The sauce is tasty, but that doesn't make up for the rubbery meat.

Desserts are uniformly delectable, whether you order the melt-in-your-mouth zabaglione over peaches and berries or hazelnut gelato, with a rich and intensely nutty taste (each, $3.95). But it's the non-Italian confections that shine: the crème brûlée, with its hint of orange ($3.95), and warm apple galette with caramelized sugar and buttery crust ($4.95). Your only complaint: The accompanying ice cream isn't cinnamon, as promised, but vanilla. And yet it, too, tastes just right.

Artepasta is open for lunch from noon to 4 P.M. every day and for dinner from 5 to 11 P.M. Sunday through Thursday, till midnight Friday and Saturday. No alcohol (bring yours). No credit cards. ■

TEPASTA
REST

Mellow vinaigrette, penne for thought.

Photographs by Tria Giovan.

SALES & BARGAINS

BY LEONORE FLEISCHER

KHAKI OH!

ROTHMAN'S MEN'S SHOP IS HOLDING A warehouse sale on the fourth floor above the store, with clothing marked down even further than usual. For example, spring and fall Italian-made wool suits by Lubiam in single- and double-breasted styles, retail $800, usually $565 here, now $349 (some are less); spring and fall Lubiam sport coats, retail $500, usually $325 here, now $239; Tallia domestically made single- and double-breasted slightly oversize wool suits, retail $565, usually $399 here, now $289; cotton-blend khaki poplin suits, retail $189, usually $159 here, now $89. (Sizes for suits and jackets are 36–42S, 38–48R, and 40–48L.) Famous-maker cotton dress shirts, retail $65, usually $49 here, now $29. A.E., M.C., V. accepted; no checks; all sales final. *Rothman's, 200 Park Ave. So., at Union Square (777-7400); Mon.–Sat. 11 a.m.–6 p.m.; 8/11–15 and 8/17–20.*

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JEWELS ET GEM

WOMEN'S SPRING AND SUMMER CLOTHING IN classic and fashionable styles, in sizes up to 12 (plus one-of-a-kind fall samples in size 8), is reduced here, as is jewelry. For example, white-dotted black dress with wraparound top, softly gathered skirt, and belt, retail $185, here $45; oversize sheer blouses in off-white or black-and-white stripes, retail $150, here $45. The contemporary jewelry includes assorted charm bracelets with such semiprecious stones as amethyst, moonstone, and green onyx, retail $165, here $62; delicate filigree crown earrings studded with mother-of-pearl and carnelian cabochons, with hanging, faceted-crystal teardrops, retail $130, here $48; earrings, necklaces, bracelets, and pendants, in 24K-gold, silver, gunmetal, and antique brass electroplated finishes, include small cross-and-dangle earrings available in choice of finishes, retail $120, here $38. A.E., M.C., V. accepted; no checks; all sales final. *Robespierre Showroom, 225 W. 35th Street; seventeenth floor, then walk up one flight (594-0012); Tues.–Thurs. 10 a.m.–6 p.m.; 8/11–13.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

LA COAT BASK

MEN'S BATHROBES AND KIMONOS ARE 30 percent off here, including cotton, silk, velvet, and brocade one-of-a-kind kimonos (one size fitting up to a tall 48). For example, fully lined Italian silk-brocade and French velvet kimonos, were $900 and $800 respectively, now $630 and $560; Chinese velvet host coats, were $175, now $122.50; cotton and wool men's sweaters in S–XL (XL = 44/46), including wool cardigans from England, were $165, now $115.50. Espadrilles from France are reduced here, including men's flat espadrilles in solid colors or stripes, were $20 and $22 respectively, now $15 and $18; women's espadrilles with a mini-lift, were $25, now $20; children's espadrilles in many colors, were $16, now $10. A.E., M.C., V., checks accepted; all sales final. *DeLora Men's Shop, 1108 Lexington Ave., near 77th St. (734-4544); Mon.–Fri. 10:30 a.m.–5:45 p.m.; Sat. till 4 p.m.; through 8/31.*

LIVE AND LET DINE

THE TWO VIVOLO RESTAURANTS OFFER A prix fixe 3-course dinner for only $12.95 per person after 9 P.M. At both restaurants, you get a choice of any of 5 salads and 22 pastas, plus dessert (fresh fruit or miniature homemade cannoli) and coffee, tea, or espresso. Or you can order salad as an entrée with pasta as your appetizer. Salads include endive and arugula; spinach, mushroom, and bacon; mixed green salad with parmigiana cheese or with marinated tomatoes; or Belgian endive with chopped tomato and pancetta. Pastas include angel's-hair pasta with fresh vegetables; double-twisted pasta with chunks of chicken in a cream sauce with prosciutto, parmigiana, and fresh tarragon; and meat and cheese tortellini with Bolognese sauce, peas, and porcini mushrooms. A.E., M.C., V. accepted; reservations are necessary. *Vivolo, 140 E. 74th St. (737-3533); Anche Vivolo, 222 E. 58th St. (308-0112).*

T-HOUSE OF THE AUGUST MOON

COTTON ACTIVEWEAR BY RUSSELL ATHLETIC is on sale here in women's sizes S–XL and unisex sizes S–XXL (XXL = 46). For example, cotton tank tops, pocket T-shirts, and basic T-shirts in several colors, were $10, $14, and $9 respectively, now $7, $9, and $7; ultralight sweatpants in 10 colors, were $22, now $15; sleeveless mock T-shirts in 8 colors, were $14, now $9; women's Keds in sizes 5½–10 are 25 percent off, such as the basic canvas shoe, was $26, now $19. A.E., M.C., V.; checks accepted; exchanges possible. *Athletic Style, 118 E. 59th St. (838-2564); Mon.–Wed. 10 a.m.–6 p.m.; Thurs. till 6:30 p.m.; Fri.–Sat. till 6 p.m.; and Sun. 12:30–5:30 p.m.; while stock lasts.*

HOLD THE MAILLOT

THE NEW YORK BODY SHOP IS HOLDING A storewide sale with reductions of 20–50 percent. The new 1993 swimsuits are 20 percent off, such as a La Blanca one-piece suit with mesh inset, was $62, now $49.60, and 1992 suits by Gottex, Sessa, Trulo, Anne Cole, Too Hot Brazil, La Blanca, Citrus, and Calvin Klein are now half-price, such as a Gottex denim underwire tank suit, was $100, now $50. Bodywear from Dance France, Baryshnikov, Nike, Gear One, Bonnie August, Marika, Dance Basics, and Carushka is now 20–50 percent off, such as Gear One sport bras, were $30, now $23. Lingerie from Lily of France, Jogbra, Christian Dior, and Hanky Panky is now 20 percent off, such as Hanky Panky camisoles, were $39, now $31.20. A.E., M.C., V., checks accepted. *New York Body Shop, 49 W. 57th St. (838-1008); Mon.–Fri. 9:30 a.m.–8 p.m.; Sat. 10 a.m.–7 p.m.; and Sun. 11 a.m.–6 p.m.; through 8/24.*

AN OFFICE AND A GENTLEMAN

ONE- AND FEW-OF-A-KIND MATCHING OFFICE accessories are on sale here, including leather photo album, retail $50, now $10; bronze-finish wastebasket, retail $150, here $50; plastic wastebasket, retail $35, here $15; plastic coffee carafes, retail $50, here $20; plastic ice buckets, retail $72, here $25. Checks accepted; no credit cards; all sales final. *Herbert Hoffman Associates, Inc., 48 W. 25th St., tenth floor (691-8440); Mon.–Fri. 11 a.m.–6 p.m.; through 8/21.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

AUGUST 12

55
MOVIES

64
THEATER

67
ART

69
MUSIC & DANCE

71
RESTAURANTS

77
OTHER EVENTS

78
CHILDREN

79
NIGHTLIFE

83
RADIO

84
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—8/12–25: *Cup Final* (1991). #2—8/11–12: *So Dark the Night* (1946); *My Name Is Julia Ross* (1945); *Shockproof* (1949). 8/13: *The Big Heat* (1953); *The House by the River* (1950). 8/14–20: *The Tingler* (1959). #3—*Gas Food Lodging*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Mo' Money*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April*. #2—*Mediterraneo*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Zentropa*. Opening 8/14: *Johnny Suede*. #6—*Antonia and Jane; Hear My Song*. Opening 8/14: *The Living End*.

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—8/10–19: "John Cassavetes Festival." 8/12–13: *Gloria* (1980). 8/14–15: *Minnie and Moskowitz* (1971). 8/16–17: *Love Streams* (1984). 8/18–19: *Too Late Blues* (1962); *A Child Is Waiting* (1963).

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Raising Cain*. #2—*Buffy the Vampire Slayer*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 9/12–13: *The Double Life of Véronique* (1991); *Repulsion* (1965). 8/14–15: *Bonnie and Clyde* (1967); *The Magnificent Ambersons* (1942). 8/16–18: *Until the End of the World* (1991); *Wings of Desire* (1988).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Unforgiven*. #2—*Unlawful Entry*. #3—Through 8/13: *Boomerang*. Opening 8/14: *Stay Tuned*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 8/12: *Dark Victory* (1939); *Now Voyager* (1942). 8/13: *Kiss Me Deadly* (1955); *The Big Knife* (1955). 8/14–15: *Lolita* (1962); *Killer's Kiss* (1955). 8/16: *Persona* (1967); *The Seventh Seal* (1956). 8/17: *Tenant* (1976); *Knife in the Water* (1962). 8/18: *The Wrong Man* (1956); *Dial M for Murder* (1954).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Bebe's Kids*. #2—*Batman Returns*. #3—*A League of Their Own*. #4—*One False Move*. #5—*Patriot Games*. #6—*A League of Their Own*. #7—*The Best Intentions*. Opening 8/14: *Single White Female*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Mo' Money*. #2—*A Stranger Among Us*. #3—*Sister Act*. #4—*The Player*. #5—*Honey, I Blew Up the Kid*. #6—*London Kills Me*. #7—*3 Ninjas*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Entoute Innocence*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Death Becomes Her*. #2—*Whispers in the Dark*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Mistress*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Deep Blues*. #2—*Europa, Europa*. #3—*Raise the Red Lantern*. #4—*Afraid of the Dark*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Boomerang*. #2—*Unforgiven*. #3—*Whispers in the Dark*. #4—*Universal Soldier*. #5—*Whispers in the Dark*. #6—*Cool World*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Unlawful Entry*. #2—*A Stranger Among Us*. #3—*Buffy the Vampire Slayer*. #4—*Raising Cain*. #5—*Raising Cain*. #6—*Mo' Money*. #7—*Death Becomes Her*. #8—*A League of Their Own*. Opening 7/14: *Single White Female*. #9—*Prelude to a Kiss*. Opening 8/14: *Stay Tuned*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*3 Ninjas*. #2—*Bebe's Kids*. #3—*Honey, I Blew Up the Kid*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). Through 8/13: *Buffy the Vampire Slayer*. Opening 8/14: *Single White Female*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Unforgiven*. #2—*Mo' Money*. #3—*Whispers in the Dark*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Death Becomes Her*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bebe's Kids; Boomerang*. #2—*A Stranger Among Us*. #3—*Raising Cain*. #4—*3 Ninjas*.

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Raising Cain.* #2—Through 8/13: *Buffy the Vampire Slayer.* Opening 8/14: *Single White Female.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Mo' Money.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Unforgiven.* #2—*Universal Soldier.* #3—Through 8/13: *Universal Soldier.* Opening 8/14: *Diggstown.* #4—*Batman Returns.* #5—Through 8/13: *Mom and Dad Save the World.* Opening 8/14: *Stay Tuned.* #6—*Lethal Weapon 3.* #7—*Basic Instinct.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Whispers in the Dark.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Bebe's Kids.* **EMBASSY 3—***Boomerang.* **EMBASSY 4—***Honey, I Blew Up the Kid.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*A League of Their Own.* #2—*Raising Cain.* #3—*Unlawful Entry.* #4—*Sister Act.* #5—*Patriot Games.* #6—*Buffy the Vampire Slayer.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *3 Ninjas.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Death Becomes Her.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Patriot Games.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Prelude to a Kiss.* #2—Through 8/13: *Night on Earth.* Opening 8/14: *The Best Intentions.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*One False Move.* #2—*3 Ninjas.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Patriot Games.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mistress.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Unlawful Entry.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Raise the Red Lantern.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Bebe's Kids.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Boomerang.* #2—*Boomerang.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Mo' Money.* **CORONET—***Death Becomes Her.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 8/13: *Afraid of the Dark.* Opening 8/14: *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A Stranger Among Us.* **CINEMA II—***Enchanted April.* **CINEMA THIRD AVE.—***Sister Act.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Mediterraneo.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Raising Cain.* #2—*Raising Cain.* #3—*The Player; Pinocchio.* #4—Through 8/13: *Prelude to a Kiss.* Opening 8/14: *Diggstown.* #5—*Honey, I Blew Up the Kid.* #6—*Buffy the Vampire Slayer.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 8/13: *Universal Soldier.* Opening 8/14: *Stay Tuned.* #2—*Batman Returns.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 8/13: *The Best Intentions.* Opening 8/14: *Single White Female.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Whispers in the Dark.* #2—*Unforgiven.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *London Kills Me.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Bebe's Kids.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Honey, I Blew Up the Kid.* #2—*3 Ninjas.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Buffy the Vampire Slayer.* #2—*Prelude to a Kiss.* #3—*Unforgiven.* #4—*Mo' Money.* #5—*Sister Act.* #6—*Boomerang.* #7—*Whispers in the Dark.* Opening 7/14: *Single White Female.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Death Becomes Her.* #2—*Raising Cain.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A Stranger Among Us.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A League of Their Own.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Tale of Springtime.* #2—*The Player.* #3—*The Hairdresser's Husband.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Death Becomes Her.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Whispers in the Dark.* #2—*Boomerang.* #3—*Honey, I Blew Up the Kid.* #4—*Mo' Money.* #5—*Bebe's Kids.* #6—*Unforgiven.* Opening 7/14: *Single White Female.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 8/13: *Buffy the Vampire Slayer.* Opening 8/14: *Diggstown.* #2—*Raising Cain.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Sister Act.* #2—*3 Ninjas.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Bebe's Kids.* #2—*Universal Soldier; Mo' Money.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 8/15: *Nashville* (1975); *Tanner '88:* "For Real" and "Night of the Twinkies." 8/16: *Buffalo Bill and the Indians,* or *Sitting Bull's History Lesson* (1976); *Three Women* (1977). Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992."

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 8/1–30: "Essential Cinema." 8/14: Jean Cocteau. 8/15: Charles Chaplin, Joseph Cornell, Carl Th. Dreyer, Alexandr Dovzhenko. 8/16: Joseph Cornell, Robert Flaherty, Carl Th. Dreyer, Sergei Eisenstein.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 8/12, 14, 16: *Women on the Verge of a Nervous Breakdown* (1988), dir. Pedro Amodóvar; *High Heels* (1991), dir. Pedro Almodóvar.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 8/5–20: "Eurobeat: Blacks In European Cinema." 8/12, 13: *The Proud Valley* (1940), dir. Pen Tennyson. 8/12, 13: *'Round Midnight* (1986), dir. Bertrand Tavernier. 8/14, 15, 16: *Pummaro'* (1990), dir. Michele Placido. 8/14, 15, 16: *Sapphire* (1959), dir. Basil Dearden. 8/14, 15, 16: *Ama* (1990), dir. Kwesi Owusu & Kwate Nee-Owoo. 8/17: *The Return of Nathan Becker/Nosn Beker Fort Aheym* (1932), dir. Boris Shpls & Rokhl M. Milman. 8/17: *Paisa* (1946), dir. Roberto Rossellini. 8/18, 19: *Ballet Black* (1986), dir. Stephen Dwoskin. 8/18, 19: *Sammy and Rosie Get Laid* (1987), dir. Stephen Frears. "Special Programs" Movies for Kids: 8/22, 23: *Wee Willie Winkie* (1937), dir. John Ford.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 8/18: *Archangel* (1991), dir. Guy Maddin; "Films by Rudy Burckhardt.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 8/12: *Clean State/Coup de Torchon* (1982), dir. Bertrand Tavernier.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** Through 8/18: *Night of the Hunter* (1955), dir. Charles Laughton. "Marilyn in Scope." 8/11–13: *Let's Make Love* (1960); *How to Marry a Millionaire* (1953). Opening 8/14: *Blue Velvet* (1986), dir. David Lynch. **Little Theater:** "Marilyn in Scope." 8/9, 11: *Don't Bother to Knock* (1952); *The Prince and the Showgirl* (1957). 8/12–20: *The Journey* (1987), dir. Peter Watkins.

MAXWELL'S—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "The Film Series at Maxwell's." 8/11, 12: "The British Animation Invasion." 8/18, 19: "Hippy Porn," dir. Alvin Eng and Melissa Cahill.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International Du Film." 8/10, 11: *Como Era Gostoso o meu Francês/How Tasty Was My French Man* (1971), dir. Nélson Pereiras dos Santos. 8/11: *To Sleep With Anger* (1990), dir. Charles Burnette. 8/11, 14: *Deus e o Diablo na Terra do Sol/Black God, White Devil* (1964), dir. Glauber Rocha. 8/13: *This Sporting Life* (1963), dir. Lindsay Anderson. 8/13: *Gishiki/The Ceremony* (1971), dir. Nagisa Oshima. 8/13: *La hora de los hornos/The Hour of the Furnaces* (1968), dir. Fernando Solanas and Octavio Getino. 8/14, 15: *Jungle Fever* (1991), dir. Spike Lee. 8/14: *Gishiki* (1971), dir. Nagisa Oshima. 8/15: *E.T. the Extra-Terrestrial* (1982), dir. Steven Spielberg. 8/16: *Accident* (1967), dir. Joseph Losey. 8/16: *Dillinger è morto/Dillinger is Dead* (1969), dir. Marco Ferreri. 8/16: *This Sporting Life* (1963), dir. Lindsay Anderson. 8/17: *To Sleep With Anger* (1990), dir. Charles Burnett. 8/17: *sex, lies, and videotape* (1989), dir. Steven Soderbergh. 8/17, 18: *Monty Python's The Meaning of Life* (1983), dir. Terry Jones. 8/18: *Accident* (1967), dir. Joseph Losey. 8/18: *Il tetto/The Roof* (1956), dir. Vittorio De Sica.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 8/11–13: *Where Angels Fear to Tread* (1991). 8/14–17: *Opening Night* (1978), dir. John Cassavetes. 8/18, 19: *Bye Bye Blues* (1989), dir. Anne Wheeler. Cinema #2: 8/7–12: "John Cassavetes Festival." Including *Shadows* (1958), *Faces* (1964), *A Woman Under the Influence* (1974), and *The Killing of a Chinese Bookie* (1976). 8/13: *Iron Man* (1989), dir. Shinya Tsukamoto. 8/14–18: *A Hungarian Fairy Tale* (1988), dir. Gyula Gazdag. 8/19: *Lady Windermere's Fan* (1925), dir. Ernst Lubitsch, with Harry Weiss at piano.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*3 Ninjas.* #2—*Bebe's Kids; Mo' Money.* #3—*Honey, I Blew Up the Kid.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Whispers in the Dark.* #2—*Boomerang.* #3—*Universal Soldier.* #4—*Raising Cain.* #5—*Honey, I Blew Up the Kid.* #6—*Unforgiven.* #7—*3 Ninjas.* #8—*Bebe's Kids;*

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Buffy the Vampire Slayer; Unlawful Entry. #9—*Sister Act; Mo' Money.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Unforgiven.* #2—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Stay Tuned.* #3—*3 Ninjas.* #4—Through 8/13: *Mo' Money; Bebe's Kids.* Beg. 8/14: *Single White Female.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Boomerang; Bebe's Kids.* #2—*Mo' Money.* #3—*3 Ninjas.* #4—*Raising Cain.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Whispers in the Dark.*#2—*3 Ninjas.* #3—*Buffy the Vampire Slayer.* #4—*Honey, I Blew Up the Kid.* #5—*Mo' Money.* #6—*Bebe's Kids.* #7—*Unforgiven.* #8—*Raising Cain.* #9—*Boomerang.* #10—*Universal Soldier.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Sister Act.* #2—*Unforgiven.* #3—*Boomerang.* #4—*Bebe's Kids.* #5—*Mo' Money.* #6—*Death Becomes Her.* #7—*3 Ninjas.* #8—*Whispers in the Dark.* #9—*Universal Soldier.* #10—*Unlawful Entry.* #11—*Raising Cain.* #12—*A Stranger Among Us.* #13—*Honey, I Blew Up the Kid; Buffy the Vampire Slayer.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Raising Cain.* #2—*Death Becomes Her.* #3—*A League of Their Own.* #4—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Stay Tuned.* #5—*Honey, I Blew Up the Kid.* #6—*Buffy the Vampire Slayer.* #7—Through 8/13: *A Stranger Among Us.* Beg. 8/14: *Single White Female.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Raising Cain.* #2—*Unlawful Entry.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Buffy the Vampire Slayer.* #2—*Honey, I Blew Up the Kid.* #3—*Mo' Money; 3 Ninjas.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Bebe's Kids; Howards End.* #2—*3 Ninjas.* #3—*wsp.* #4—*A League of Their Own.* #5—*Unforgiven.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Raising Cain; Mo' Money.* #2—*Boomerang; Buffy the Vampire Slayer.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*3 Ninjas.* #2—*Whispers in the Dark.* #3—*Unforgiven.* #4—Through 8/13: *Universal Soldier; Bebe's Kids.* Beg. 8/14: *Diggstown.* #5—*Mo' Money.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Boomerang.* #2—*Bebe's Kids; Universal Soldier.* #3—*Mo' Money.* #4—*Raising Cain.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Boomerang.* #2—Through 8/13: *Mo' Money.* Beg. 8/14: *Single White Female; Diggstown.* #3—*Mo' Money.* #4—*Raising Cain.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Honey, I Blew Up the Kid.* #2—*Death Becomes Her.* #3—*Buffy the Vampire Slayer; Unlawful Entry.* #4—*3 Ninjas.* #5—*Unforgiven.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*A Stranger Among Us.* #2—*Whispers in the Dark.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*3 Ninjas.* #2—*Honey, I Blew Up the Kid.* #3—*Whispers in the Dark.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Unforgiven.* #2—*Buffy the Vampire Slayer.* #3—Through 8/13: *A League of Their Own.* Beg. 8/14: *Single White Female.* #4—*Raising Cain.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—Through 8/13: *Bebe's Kids.* Beg. 8/14: *Diggstown.* #2—*Honey, I Blew Up the Kid.* #3—*Raising Cain.* #4—*Boomerang.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Whispers in the Dark.* #2—*Unforgiven.* #3—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Single White Female.* #4—*Death Becomes Her.* #5—*A League of Their Own.* #6—Through 8/13: *A Stranger Among Us.* Beg. 8/14: *Diggstown.* #7—*Unlawful Entry.* #8—*3 Ninjas.* #9—*Universal Soldier.*

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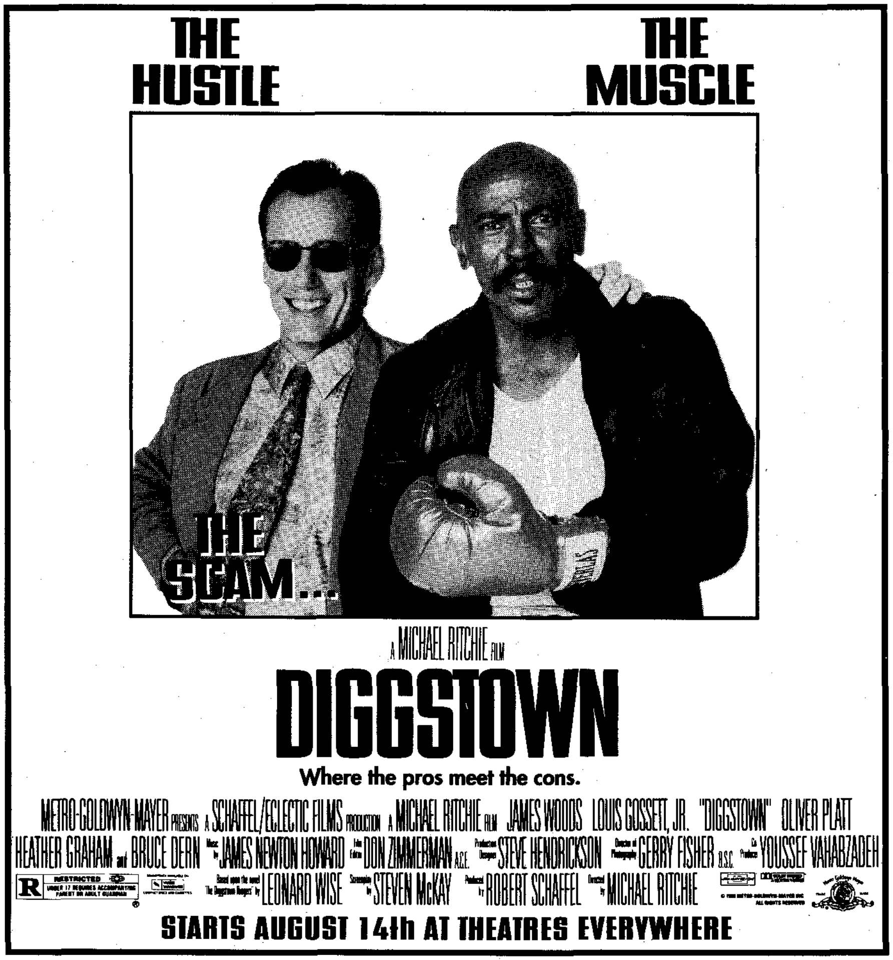
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MOVIES

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Honey, I Blew Up the Kid.* #2—*Whispers in the Dark.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Mo' Money.* #2—*Whispers in the Dark.* #3—*Honey, I Blew Up the Kid; Unforgiven.* #4—*Buffy the Vampire Slayer; Bebe's Kids.* #5—*A Stranger Among Us.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*3 Ninjas.* #2—*Bebe's Kids.* #3—*Buffy the Vampire Slayer.* #4—*Raising Cain.* #5—*Mo' Money; Honey, I Blew Up the Kid.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Unforgiven.* #2—*Raising Cain.* #3—*Honey, I Blew Up the Kid.* #4—*Mo' Money.* #5—*3 Ninjas.* #6—Through 8/13: *Unlawful Entry; Bebe's Kids.* Beg. 8/14: *Single White Female.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Unforgiven.* #2—*Honey, I Blew Up the Kid.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Whispers in the Dark.* #2—*A League of Their Own.* #3—*Death Becomes Her.* #4—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Single White Female.*

303. CORONA—PLAZA—(639-7722). #1—*3 Ninjas; Honey, I Blew Up the Kid.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Death Becomes Her.* #2—*Whispers in the Dark.* #3—*A Stranger Among Us.* #4—*A League of Their Own.* #5—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Single White Female.* #6—*3 Ninjas.* #7—Through 8/13: *Universal Soldier.* Beg. 8/14: *Boomerang.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Whispers in the Dark.* #2—*Honey, I Blew Up the Kid.* #3—*3 Ninjas.* #4—*Bebe's Kids; Boomerang.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*A Stranger Among Us.* #2—*Honey, I Blew Up the Kid.* #3—*3 Ninjas.* #4—*Unforgiven.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Raising Cain.* #2—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *sttn.* #3—*3 Ninjas.* #4—*Mo' Money.*

308. FLUSHING—UTOPIA—(454-2323). #1—*A League of Their Own.* #2—*Whispers in the Dark; A Stranger Among Us.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Whispers in the Dark.* #2—*Honey, I Blew Up the Kid.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Mo' Money.* #2—Through 8/13: *Universal Soldier; Prelude to a Kiss.* Beg. 8/14: *Unlawful Entry.* #3—*Unforgiven.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Single White Female.* #2—*Death Becomes Her.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Stranger Among Us.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Raising Cain.* #2—*Buffy the Vampire Slayer.* #3—*A League of Their Own.* #4—Through 8/13: *Sister Act.* Beg. 8/14: *Stay Tuned.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*3 Ninjas.* #2—*Prelude to Kiss; Mo' Money.* #3—*Mo' Money.* #4—*Sister Act.* #5—Through 8/13: *Boomerang; Bebe's Kids.* Beg. 8/14: *Diggstown.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*A League of Their Own.* #2—*A Stranger Among Us.* #3—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Single White Female.* #4—*Death Becomes Her.* #5—*Unlawful Entry.* #6—*Whispers in the Dark.* #7—*Raising Cain.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Raising Cain.* #2—*Honey, I Blew Up the Kid.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Mo' Money.* #2—*Unforgiven.* #3—*Buffy the Vampire Slayer; Bebe's Kids.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Raising Cain.* #2—*Mo' Money.* #3—Through 8/13: *Bebe's Kids; Boomerang.* Beg. 8/14: *Diggstown.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Whispers in the Dark.* #2—*Honey, I Blew Up the Kid.* #3—*Buffy the Vampire Slayer.* #4—Through 8/13: *A League of Their Own.* Beg. 8/14: *Single White Female.* #5—*Unforgiven.* #6—*3 Ninjas.* #7—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Stay Tuned.*

320. REGO PARK—DRAKE—(457-4002). *Batman Returns.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*A League of Their Own.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Raising Cain.* #2—*3 Ninjas.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ferngully; A Stranger Among Us.* #2—*Raising Cain.*

401. NEW DORP—HYLAN—(351-6601). #1—*A League of Their Own.* #2—*Honey, I Blew Up the Kid.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Unforgiven.* #2—*Whispers in the Dark.* #3—*Death Becomes Her.* #4—*Buffy the Vampire Slayer.* #5—*A League of Their Own.* #6—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Stay Tuned.* #7—*Honey, I Blew Up the Kid.* #8—*3 Ninjas.* #9—Through 8/13: *Bebe's Kids.* Beg. 8/14: *Boomerang.* Beg. 8/14: *Diggstown.* #10—Through 8/13: *Mo' Money.* Beg. 8/14: *Single White Female.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Buffy the Vampire Slayer.* #2—*3 Ninjas; Mo' Money.*

501. BELLMORE—MOVIES—(783-7200). *A League of Their Own.*

502. BETHPAGE—MID-ISLAND—(796-7500). *A League of Their Own.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Raising Cain.* #2—*Unforgiven.* #3—*A League of Their Own.* #4—Through 8/13: *Mo' Money.* Beg. 8/14: *Single White Female.* #5—*Unlawful Entry.* #6—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Stay Tuned.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A League of Their Own.* #2—*Honey, I Blew Up the Kid.* #3—*Unlawful Entry.* #4—*3 Ninjas.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Raising Cain.* #2—*Whispers in the Dark.* #3—*Death Becomes Her.* #4—*Boomerang; Bebe's Kids.* #5—*Unlawful Entry.* #6—*Honey, I Blew Up the Kid.* #7—*3 Ninjas.* #8—*Mo' Money; A League of Their Own.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Honey, I Blew Up the Kid.* #2—*Buffy the Vampire Slayer; Mo' Money.* #3—*A League of Their Own.* #4—*Raising Cain.* #5—*Whispers in the Dark.* #6—Through 8/13: *Death Becomes Her.* Beg. 8/14: *Diggstown.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Raising Cain.* #2—*Unforgiven.* #3—Through 8/13: *Bebe's Kids; Prelude to Kiss.* Beg. 8/14: *Stay Tuned.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Raising Cain.* #2—*3 Ninjas.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 8/13: *Bebe's Kids; Boomerang.* Beg. 8/14: *Stay Tuned.* #2—*Mo' Money.* #3—*Raising Cain.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Pinocchio; Batman Returns; Encino Man.* #2—*Patriot Games; Mom and Dad Save the World; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*3 Ninjas.* #2—*Whispers in the Dark.* #3—*Boomerang; Bebe's Kids.* #4—*Sister Act.* #5—*A Stranger Among Us.* #6—*Honey, I Blew Up the Kid.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Honey, I Blew Up the Kid.* #2—*3 Ninjas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*3 Ninjas.* #2—*Raising Cain.* #3—*Unlawful Entry.* #4—*Buffy the Vampire Slayer.* #5—*Sister Act.* #6—Through 8/13: *Prelude to Kiss.* Beg. 8/14: *Stay Tuned.*

515. MALVERNE—TWIN—(599-6966). #1—*Batman Returns; Pinocchio.* #2—*Lethal Weapon 3; Patriot Games; Housesitter.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Whispers in the Dark.* #2—*Buffy the Vampire Slayer.* #3—*Patriot Games.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*3 Ninjas.* #2—*Whispers in the Dark.* #3—*Raising Cain.* #4—*Unforgiven.* #5—*A League of Their Own.* #6—*Honey, I Blew Up the Kid.* #7—Through 8/13: *Mo' Money.* Beg. 8/14: *Single White Female.* #8—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Stay Tuned.* #9—Through 8/13: *Bebe's Kids; Unlawful Entry.* Beg. 8/14: *Diggstown.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Sister Act.* #2—*Unforgiven.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Pinocchio; Batman Returns.* #2—*Boomerang; Universal Soldier.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*A Tale of Springtime.* #2—*Honey, I Blew Up the Kid.* #3—*Mediterraneo; Night on Earth.* #4—*Raising Cain; Pinocchio.* #5—*3 Ninjas; Bebe's Kids.* #6—*Mo' Money.* #7—*A League of Their Own.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Death Becomes Her.* #2—*Sister Act.* #3—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Single White Female.* #4—*Unforgiven.* #5—*Howards End.* #6—*A Stranger Among Us.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Death Becomes Her.* #2—*Patriot Games.* #3—*A League of Their Own.* #4—*Honey, I Blew Up the Kid.* #5—Through 8/13: *Unforgiven.* Beg. 8/14: *Single White Female.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A Stranger Among Us.* #2—*Whispers in the Dark.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Stranger Among Us.* #2—*A League of Their Own.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Unforgiven.* #2—*A League of Their Own.* #3—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Single White Female.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Death Becomes Her.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Whispers in the Dark.* #2—*Buffy the Vampire Slayer.* #3—*Mo' Money.* #4—*Mo' Money.* #5—*Bebe's Kids.* #6—*Boomerang.* #7—*Raising Cain.* #8—*Honey, I Blew Up the Kid.* #9—*Unforgiven.* #10—*Batman Returns.* #11—*3 Ninjas.* #12—*Unlawful Entry.* #13—*Universal Soldier; Sister Act.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Unforgiven.* #2—Through 8/13: *Raising Cain.* Beg. 8/14: *Diggstown.* #3—Through 8/13: *Buffy the Vampire Slayer; Mo' Money.* Beg. 8/14: *Single White Female.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Patriot Games.* #2—*A Stranger Among Us.* #3—*Death Becomes Her.* #4—*Lethal Weapon 3; Pinocchio.* #5—*A League of Their Own.* #6—*Basic Instinct.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End; Whispers in the Dark.* #2—*Bebe's Kids.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Single White Female.* #2—*Unlawful Entry.* #3—*A League of Their Own.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Death Becomes Her.* #2—*3 Ninjas; Raising Cain.* #3—*Honey, I Blew Up the Kid; Whispers in the Dark.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Unforgiven.* #2—*Batman Returns; Bebe's Kid.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Death Becomes Her.* #2—*Lethal Weapon 3; Batman Returns.* #3—*Pinocchio; Boomerang.* #4—*Unlawful Entry.* #5—*Universal Soldier; Bebe's Kids.* #6—*Raising Cain.* #7—*Sister Act.* #8—*Buffy the Vampire Slayer.* #9—*A League of Their Own.* #10—*Mo' Money.* #11—*Whispers in the Dark.* #12—*Honey, I Blew Up the Kid.* #13—*3 Ninjas; Unforgiven.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Prelude to Kiss; Pinocchio.* #2—*Whispers in the Dark.* #3—*Bebe's Kids.* #4—*Buffy the Vampire Slayer.* #5—*Death Becomes Her.* #6—*Sister Act.* #7—*A League of Their Own.* #8—*Unlawful Entry.* #9—*3 Ninjas.* #10—*Boomerang.* #11—*Honey, I Blew Up the Kid.* #12—*A Stranger Among Us; Bebe's Kids.* #13—*Raising Cain; Mo' Money; Unforgiven.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*3 Ninjas.* #2—*Whispers in the Dark.* #3—*Unforgiven.* #4—*Raising Cain.* #5—*Death Becomes Her.* #6—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Stay Tuned.* #7—*A League of Their Own.* #8—*Honey, I Blew Up the Kid.* #9—Through 8/13: *Mo' Money.* Beg. 8/14: *Single White Female.* #10—Through 8/13: *Bebe's Kids; Unlawful Entry.* Beg. 8/14: *Diggstown.*

611. CORAM—PINE—(698-6442). #1—*Bebe's Kids.* #2—*Honey, I Blew Up the Kid.* #3—*Whispers in the Dark.* #4—*3 Ninjas; Raising Cain.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Whispers in the Dark.* #2—*Death Becomes Her.* #3—Through 8/13: *A League of Their Own.* Beg. 8/14: *Diggstown.* #4—*Unlawful Entry.* #5—Through 8/13: *A Stranger Among Us.* Beg. 8/14: *Single White Female.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Raising Cain.* #2—*3 Ninjas.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Unforgiven.* #2—*Death Becomes Her.* #3—Through 8/13: *Patriot Games; Mo' Money.* Beg. 8/14: *Diggstown.* #4—*A League of Their Own.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Whispers in the Dark.*

618. ISLIP—ISLIP—(581-5200). #1—*Raising Cain.* #2—*Whispers in the Dark.* #3—*Buffy the Vampire Slayer; Unlawful Entry.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Honey, I Blew Up the Kid.* #2—*Death Becomes Her.* #3—Through 8/13: *Unlawful Entry; Buffy the Vampire Slayer.* Beg. 8/14: *Single White Female.* #4—*3 Ninjas.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/13: *Basic Instinct.* Beg. 8/14: *Far and Away.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Raising Cain.* #2—*Unforgiven.* #3—*Honey, I Blew Up the Kid.* #4—*3 Ninjas.* #5—*A Stranger Among Us.* #6—*A League of Their Own.* #7—Through 8/13: *Unlawful Entry; Buffy the Vampire Slayer.* Beg. 8/14: *Diggstown.* #8—Through 8/13: *Bebe's Kids; Mo' Money.* Beg. 8/14: *Stay Tuned.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/13: *Basic Instinct.* Beg. 8/14: *Far and Away.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Whispers in the Dark.* #2—*3 Ninjas.* #3—*Unforgiven.* #4—*Raising Cain.* #5—*Death Becomes Her.* #6—*Honey, I Blew Up the Kid.* #7—*A League of Their Own.* #8—*Sister Act.* #9—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Diggstown.* #10—*Unlawful Entry.* #11—*Mo' Money.* #12—Through 8/13: *Prelude to Kiss; Boomerang.* Beg. 8/14: *Stay Tuned.* #13—Through 8/13: *Bebe's Kids; Patriot Games.* Beg. 8/14: *Single White Female.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Unforgiven.* #2—*A League of Their Own.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Adjuster.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Honey, I Blew Up the Kid.* #2—*Unforgiven.* #3—*Buffy the Vampire Slayer; Unlawful Entry.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/13: *Basic Instinct.* Beg. 8/14: *Far and Away.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*3 Ninjas.* #2—*Unforgiven.* #3—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *A Stranger Among Us.* #4—Through 8/13: *Bebe's Kids; Prelude to Kiss.* Beg. 8/14: *A League of Their Own.* #5—Through 8/13: *Bebe's Kids; Mo' Money.* Beg. 8/14: *Raising Cain.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A League of Their Own.* #2—*Whispers in the Dark.* #3—*Unforgiven.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Honey, I Blew Up the Kid.* #2—*3 Ninjas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Whispers in the Dark.* #2—Through 8/13: *A League of Their Own.* Beg. 8/14: *Single White Female.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 8/13: *Raising Cain.* Beg. 8/14: *Stay Tuned.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*A Stranger Among Us.* #2—*Death Becomes Her.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*A League of Their Own.* #2—*Whispers in the Dark.* #3—Through 8/13: *Patriot Games.* Beg. 8/14: *Single White Female.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A Stranger Among Us.* #2—*A League of Their Own.*

704. HARRISON—CINEMA—(835-9800). *Whispers in the Dark.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Sister Act.* #2—*Whispers in the Dark.* #3—*Mo' Money.* #4—*Death Becomes Her.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Honey, I Blew Up the Kid.* #2—*Unforgiven.* #3—*Bebe's Kids; Boomerang.* #4—*A League of Their Own.* #5—*Mo' Money.* #6—*Buffy the Vampire Slayer; Unlawful Entry.* #7—*Raising Cain.* #8—*Death Becomes Her.* #9—*3 Ninjas.* #10—*Whispers in the Dark.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Unforgiven.* #2—Through 8/13: *Buffy the Vampire Slayer.* Beg. 8/14: *Diggstown.* #3—Through 8/13: *A Stranger Among Us.* Beg. 8/14: *Single White Female.* #4—Through 8/13: *Unlawful Entry.* Beg. 8/14: *Stay Tuned.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*3 Ninjas.* #2—*Buffy the Vampire Slayer.* #3—*Mo' Money.* #4—*A League of Their Own.* #5—*Whispers in the Dark; Honey, I Blew Up the Kid.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Mo' Money.* #2—*Sister Act.* #3—*3 Ninjas.* #4—*Unforgiven.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Whispers in the Dark.* #2—*Raising Cain.* #3—*Honey, I Blew Up the Kid.* #4—*Bebe's Kids; Buffy the Vampire Slayer.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Death Becomes Her.*

718. RYE—RYE RIDGE—(939-8177). #1—*Honey, I Blew Up the Kid.* #2—*Death Becomes Her.*

719. SCARSDALE—FINE ARTS—(723-6699). *Night on Earth.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Unlawful Entry.* #4—*3 Ninjas.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Unforgiven.* #2—*Raising Cain.* #3—*Death Becomes Her.* #4—*Mo' Money.* #5—*Bebe's Kids; Boomerang.* #6—Through 8/13: *Universal Soldier; Prelude to Kiss.* Beg. 8/14: *Stay Tuned.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*A League of Their Own.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—*3 Ninjas.* #5—Through 8/13: *A Stranger Among Us.* Beg. 8/14: *Single White Female.* #6—Through 8/13: *Housesitter.* Beg. 8/14: *Stay Tuned.* #7—Through 8/13: *Prelude to Kiss.* Beg. 8/14: *Diggstown.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Raising Cain.* #2—*A Stranger Among Us.* #3—*Housesitter; Howards*

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End. #4—*Universal Soldier*. #5—Through 8/13: *Honey, I Blew Up the Kid*. Beg. 8/14: *Diggstown*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Death Becomes Her*. #2—*Whispers in the Dark*. #3—*A Stranger Among Us*. #4—*Raising Cain*. #5—*Pinocchio; A League of Their Own*. #6—*3 Ninjas; Mo' Money*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Unforgiven*. #2—Through 8/13: *Unlawful Entry; Buffy the Vampire Slayer*. Beg. 8/14: *Stay Tuned*.

757. NYACK—CINEMA EAST—(358-6631). *Sister Act*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*3 Ninjas*. #2—*A League of Their Own*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Unforgiven*.

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Raising Cain*. #2—*A Stranger Among Us*.

764. LAFAYETTE—(357-6030). *Unlawful Entry*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Death Becomes Her*. #2—*Raising Cain*.

801. DANBURY—CROWN CINE—(743-2200). #1—*3 Ninjas*. #2—*A League of Their Own*. #3—*Sister Act*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Whispers in the Dark*. #2—*Unforgiven*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Unlawful Entry*. #2—*Buffy the Vampire Slayer; Honey, I Blew Up the Kid*. #3—*Bebe's Kids; Mo' Money*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Unlawful Entry*. #2—*Buffy the Vampire Slayer*.

807. GREENWICH—CINEMA—(869-6030). #1—*Death Becomes Her*. #2—*Raising Cain*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Unlawful Entry*. #2—*Whispers in the Dark*. #3—*A League of Their Own*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Whispers in the Dark*. #2—*3 Ninjas*.

810. NORWALK—CINEMA—(838-4504). #1—*Bebe's Kids; Mo' Money*. #2—*Raising Cain*.

813. SOUTH NORWALK—SONO—(866-9202). 9/11–17: *Night on Earth* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Buffy the Vampire Slayer*. #2—*3 Ninjas*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Mo' Money*. #2—*Unforgiven*. #3—*Bebe's Kids; Boomerang*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Batman Returns*. #2—*Prelude to Kiss; Honey, I Blew Up the Kid*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Mo' Money*. #2—*Honey, I Blew Up the Kid*. #3—Through 8/13: *Buffy the Vampire Slayer*. Beg. 8/14: *Diggstown*. #4—Through 8/13: *Bebe's Kids; Boomerang*. Beg. 8/14: *Stay Tuned*. #5—*3 Ninjas*. #6—*Unforgiven*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Bebe's Kids*. #2—*Sister Act*. #3—*Unforgiven; 3 Ninjas*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own*. #2—*Unforgiven*. #3—*Death Becomes Her*. #4—*Whispers in the Dark*.

821. WESTPORT—POST—(227-0500). *Honey, I Blew Up the Kid*.

822. WILTON—CINEMA—(762-5678). *3 Ninjas*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*3 Ninjas*. #2—*Honey, I Blew Up the Kid*. #3—*Whispers in the Dark*. #4—*Raising Cain*. #5—*Buffy the Vampire Slayer; Mo' Money*.

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Bebe's Kids*. #2—*Mo' Money*. #3—*3 Ninjas; Honey, I Blew Up the Kid*. #4—*Buffy the Vampire Slayer*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Death Becomes Her*. #2—*Honey, I Blew Up the Kid*. #3—Through 8/13: *Unlawful Entry; Buffy the Vampire Slayer*. Beg. 8/14: *Diggstown*. #4—*Mo' Money*. #5—*3 Ninjas*. #6—*Unforgiven*. #7—*Whispers in the Dark*. #8—Through 8/13: *Boomerang; Bebe's Kids*. Beg. 8/14: *Single White Female*. #9—*Raising Cain*.

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*3 Ninjas*. #2—*Mo' Money; Honey, I Blew Up the Kid*. #3—*Buffy the Vampire Slayer*. #4—*Bebe's Kids*. Beg. 8/14: *Single White Female; Diggstown*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Pinocchio; Buffy the Vampire Slayer*. #2—*Death Becomes Her*. #3—*Universal Soldier; Bebe's Kids*. #4—*Sister Act*. #5—*A League of Their Own*. #6—*Unlawful Entry*. #7—*A Stranger Among Us*. #8—*3 Ninjas*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Raising Cain*. #2—*Honey, I Blew Up the Kid*. #3—*Unforgiven*. #4—*Mo' Money*. #5—*Boomerang*. #6—*Whispers in the Dark*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Prelude to Kiss*. #2—*Howards End*. #3—*Prelude to Kiss*.

907. WEST NEW YORK—MAYFAIR—(865-2010).*Batman Returns; A League of Their Own; Universal Soldier*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Basic Instinct*. #2—*Boomerang; Batman Returns; A League of Their Own; Cool World*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900).*Boomerang*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Bebe's Kid*. #2—*Mo' Money*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Whispers in the Dark*. #2—*3 Ninjas*. #3—*Unforgiven*. #4—*Sister Act; Unlawful Entry*. #5—*Buffy the Vampire Slayer; Patriot Games*.

915. LIVINGSTON—COLONY—(992-1646). #1—*Death Becomes Her*. #2—*Whispers in the Dark*. #3—Through 8/13: *A Stranger Among Us*. Beg. 8/14: *Single White Female*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Death Becomes Her*. #2—*Raising Cain*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Death Becomes Her*. #2—*Honey, I Blew Up the Kid*. #3—*A Stranger Among Us*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*3 Ninjas*. #2—*Raising Cain; Buffy the Vampire Slayer*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Bebe's Kids*. #2—*Mo' Money*. #3—*Buffy the Vampire Slayer; Mo' Money*. #4—*Unforgiven*. #5—*Boomerang*. #6—*3 Ninjas*. #7—*Whispers in the Dark*. #8—*Universal Soldier*. #9—*Raising Cain*. #10—*Unlawful Entry*. #11—*Honey, I Blew Up the Kid*. #12—*Death Becomes Her*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*A League of Their Own*. #2—Through 8/13: *Prelude to Kiss*. Beg. 8/14: *Single White Female*. #3—Through 8/13: *Howards End*. Beg. 8/14: *Stay Tuned*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Buffy the Vampire Slayer*. #2—*Mo' Money*. #3—*A League of Their Own*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888).*3 Ninjas*.

931. CRANFORD—CRANFORD—(276-9120). #1—*Death Becomes Her*. #2—Through 8/13: *A Stranger Among Us*. Beg. 8/14: *Diggstown*.

932. ELIZABETH—ELMORA—(352-3483). *Raising Cain*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Unforgiven*. #2—*Raising Cain*. #3—*3 Ninjas*. #4—*Mo' Money*. #5—*Buffy the Vampire Slayer; Honey, I Blew Up the Kid*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Honey, I Blew Up the Kid*. #2—*Buffy the Vampire Slayer*. #3—*3 Ninjas; Whispers in the Dark*. #4—*Unforgiven*. #5—*Mo' Money*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End*.

936. UNION—UNION—(686-4373). #1—*Whispers in the Dark*. #2—Through 8/13: *Mo' Money*. Beg. 8/14: *Single White Female*.

937. WESTFIELD—RIALTO—(232-1288). #1—*Raising Cain*. #2—*A League of Their Own*. #3—Through 8/13: *Patriot Games; Prelude to Kiss*. Beg. 8/14: *Single White Female*.

938. WESTFIELD—TWIN—(654-4720). #1—*3 Ninjas*. #2—*Honey, I Blew Up the Kid*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Unforgiven*. #2—*Whispers in the Dark*. #3—*3 Ninjas*. #4—*Buffy the Vampire Slayer*. #5—*Mo' Money*. Beg. 8/14: *Diggstown*.

951. CLOSTER—CLOSTER—(768-8800).*Death Becomes Her*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*A League of Their Own*. #2—*Unforgiven*. #3—*Whispers in the Dark*. #4—*Honey, I Blew Up the Kid*.

953. EMERSON—QUAD—(261-1000). #1—*Honey, I Blew Up the Kid*. #2—*Raising Cain*. #3—*Sister Act*. #4—*Whispers in the Dark*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Death Becomes Her*. #2—Through 8/13: *Buffy the Vampire Slayer; Prelude to Kiss*. Beg. 8/14: *Diggstown*. #3—*Sister Act*. #4—*Unlawful Entry*. #5—*A League of Their Own*. #6—*3 Ninjas*. #7—*Whispers in the Dark*. #8—*Mo' Money*. #9—Through 8/13: *A Stranger Among Us*. Beg. 8/14: *Single White Female*. #10—*Raising Cain*.

962. PARAMUS—ROUTE 17—(843-3830). #1—Through 8/13: *Boomerang; Bebe's Kids*. Beg. 8/14: *Stay Tuned*. #2—*Unforgiven*. #3—*Honey, I Blew Up the Kid*.

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Death Becomes Her*. #2—*A League of Their Own*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Unforgiven*. #2—*Boomerang; Bebe's Kids*. #3—*A Stranger Among Us*. #4—*Honey, I Blew Up the Kid*. #5—*A League of Their Own*. #6—*Raising Cain*. #7—*Whispers in the Dark*. #8—*Unlawful Entry*. #9—*Buffy the Vampire Slayer*. #10—*Mo' Money*. #11—*Death Becomes Her; 3 Ninjas*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Unlawful Entry*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Whispers in the Dark*. #2—*Patriot Games*. #3—*A League of Their Own*. #4—Through 8/13: *Buffy the Vampire Slayer; Mo' Money*. Beg. 8/14: *Single White Female*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Cousin Vinny; Basic Instinct*. #2—*Class Act; Ferngully. Far and Away; Beethoven*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Raising Cain*. #2—*A League of Their Own*. #3—*A Stranger Among Us*. #4—*Honey, I Blew Up the Kid*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Death Becomes Her*. #2—*3 Ninjas*. #3—*A Stranger Among Us; Pinocchio*.

972. WESTWOOD—PASCACK—(664-3200). #1—*A League of Their Own*. #2—Through 8/13: *Buffy the Vampire Slayer*. Beg. 8/14: *Single White Female*. #3—*Unforgiven*. #4—Through 8/13: *Unlawful Entry*. Beg. 8/14: *Stay Tuned*.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. With Elias Koteas and Arsinée Khanjian. R. **630**

AFRAID OF THE DARK—(1 hr. 32 min.; 1992) With a sadistic attacker on the loose, eleven-year-old Lucas worries obsessively about the safety of his blind mother and friend. In an unconventional narrative, director Mark Peploe explores the basic fears of childhood. R. **14, 54**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty; it removes from sex all emotions except one—fear. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. She's all slink and surface, no mystery. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **33, 533, 620, 623, 633, 908, 969**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this most spectacular of Pop films is the acting of Michelle Pfeiffer. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him—she asks *questions*—and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. In her new glistening-black skin, she's fast and lithe, a sort of etherealized dominatrix. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. We know the elements of his style—the cool, lonely purple light, the black-on-black compositions, the sinister carnivallike atmosphere. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped, too many deaths and rebirths. The anguished Penguin (Danny DeVito), half man, half bird, leads an army of waddlers out of the sewers. What does it mean? Batman (Michael Keaton) himself seems as silent and lost within his own movie as he was the first time. If only *Batman Returns* were about something besides style and mood. (7/13/92) PG-13. **9, 33, 60, 320, 511, 515, 521, 530, 603, 606, 817, 907, 908**

BEBE'S KIDS—(1 hr. 24 min.; 1992) In the animated musical based on the black characters created by the late comedian Robin Harris, a date at an amusement park is disrupted by the misbehavior of a neighbor's three bratty children. With the voices of Faizon Love, Nell Carter, Myra J., Tone Loc and others. PG-13. **9, 20, 26, 36, 51, 65, 85, 91, 150, 152, 155, 157, 158, 160, 206, 210, 211, 218, 220, 222, 300, 305, 314, 317, 318, 406, 505, 507, 510, 512, 517, 522, 530, 534, 603, 606, 608, 608, 610, 611, 621, 625, 634, 634, 706, 715, 723, 803, 810, 816, 818, 819, 901, 902, 903, 904, 911, 919, 962, 965**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **9, 43, 61**

BOOMERANG—(1 hr. 58 min.; 1992) Why does everyone in the new Eddie Murphy comedy seem about sixteen years old? Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning and then flirts his way through the day, making fabulous "creative" decisions. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor. When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Cool and power-driven, Jacqueline entices Marcus and then abandons his earnest dinner-table conversation in order to watch the Knicks on the tube. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live*, and they're still writing skit material. With Halle Berry. (7/20/92) R. **7, 18, 26, 36, 52, 52, 67, 85, 152, 157, 158, 160, 208, 211, 213, 218, 304, 305, 314, 318, 406, 505, 510, 512, 521, 530, 606, 608, 625, 706, 723, 816, 818, 902, 905, 908, 910, 919, 962, 965**

BUFFY THE VAMPIRE SLAYER—(1 hr. 40 min.; 1992) Fate chooses Buffy (Kristy Swanson) as the latest in a long line of vampire slayers, but Buffy chooses a rebel named Pike (Luke Perry) as her prey. Directed by Fran Rubel Kuzui. PG-13. **5, 19, 22, 31, 38, 59, 67, 87, 152, 155, 158, 160, 200, 204, 208, 214, 217, 219, 220, 222, 307, 313, 315, 317, 319, 406, 500, 503, 506, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 618, 619, 621, 625, 632, 634, 706, 708, 709, 715, 756, 803, 805, 815, 818, 900, 901, 902, 903, 904, 912, 918, 919, 922, 933, 934, 950, 961, 965, 967, 972**

COOL WORLD—(1 hr. 42 min.; 1992) Director Ralph Bakshi intertwines live action with animation in a tale about a cartoonist (Gabriel Byrne) who gets drawn into his own comic strip. With Kim Basinger as an animated temptress and Brad Pitt as detective Frank Harris, the only other human in the fantasy world. PG-13. **18, 908**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience, but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." The movie is a festival of overblown gothic high jinks. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. Asked to play a smirking bitch, she sends her voice down to baritonal range and uses her needle nose and a small, freezing smile for provocation. She can't stop the idiotic big-budget thinking that turns human beings into grotesques, but she escapes the general dejection—she seems to be enjoying herself. The rest of them, however, including the director, are just alienated from themselves. (8/10/92) PG-13. **12, 19, 25, 41, 53, 68, 83, 160, 200, 214, 219, 302, 304, 311, 315, 406, 505, 506, 523, 524, 528, 533, 601, 606, 608, 610, 612, 616, 619, 625, 700, 705, 706, 716, 718, 723, 724, 755, 800, 807, 820, 902, 904, 915, 916, 917, 919, 931, 951, 961, 964, 965, 971**

DEEP BLUES—(1 hr. 31 min.; 1992) Robert Mugge directs a look at obscure musicians from Memphis and northern and central Mississippi, the home of the Mississippi Delta Blues. With commentary steeped in the history and mythology of the blues by music critic Robert Palmer. NR. **14**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3**

DIGGSTOWN—(1 hr. 40 min.; 1992) An ex-con (James Woods) and a retired prizefighter (Louis Gossett Jr.) save a small southern town—made famous by its illegal boxing matches—from a ruthless businessman (Bruce Dern). Directed by Michael Ritchie. R. **33, 59, 87, 210, 213, 218, 219, 314, 318, 406, 506, 517, 532, 610, 612, 616, 621, 625, 708, 724, 753, 818. 902, 903, 931, 950, 961**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Reviewed in this issue. PG. **3, 55**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. **14**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **1**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna *Galiena) in the same town, and they commence a folie* à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Leconte has the good sense not to inflate this placid fantasy, but his work is so serene that it's like something watched through a half snooze. Rochefort is the best thing in it. (6/22/92) NR. **81**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **3**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **10, 20, 36, 59, 66, 85, 150, 152, 158, 160, 200, 204, 214, 216, 218, 220, 220, 222, 300, 301, 303, 305, 306, 309, 316, 319, 401, 406, 504, 505, 506, 512, 513, 517, 522, 524, 530, 601, 606, 608, 610, 611, 619, 621, 625, 632, 636, 706, 709, 715, 718, 722, 753, 803, 817, 818, 821, 900, 901, 902, 903, 905, 917, 919, 933, 934, 938, 952, 953, 962, 965, 970**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). The movie is about class division and human bonds—what divides and what unites. The Merchant Ivory team is superbly committed to the social fact; the pitch-perfect nuances of tone, the cast of sky and terrain adding to the mood have made their powers of observation almost frighteningly acute. Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 206, 523, 534, 753, 906, 920, 935**

JOHNNY SUEDE—(1 hr. 37 min.; 1992) Johnny (Brad Pitt of *Thelma and Louise*), an aspiring but not very talented musician with a penchant for suede and Ricky Nelson, struggles to make it big in an unnamed metropolis. But a new love and a desperate series of events cause him to take a second look at his limited existance. R. **3**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Dottie has a cranky and envious kid sister, Kit (Lori Petty), who also plays ball, though not as well, and we can sense, with a kind of sickly certainty, that they will go head to head when the big game is on the line. We are right, but who cares about whiny Kit? She's petulant and self-absorbed, and writers Lowell Ganz and Babaloo Mandel miscalculated disastrously when they made her rivalry with Dottie the center of the movie. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. (To sell the movie with her name and then hardly give her a close-up is sheer cynicism.) Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **9, 19, 38, 64, 80, 200, 206, 217, 219, 302, 304, 308, 313, 315, 319, 321, 401, 406, 501, 502, 503, 504, 505, 506, 517, 522, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 621, 625, 627, 634, 635, 638, 702, 703, 706, 707, 709, 724, 755, 759, 801, 808, 820, 904, 907, 908, 920, 922, 937, 952, 961, 964, 965, 967, 970, 972**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. (6/1/92) R. **33, 601**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **10, 63**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 58**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York, but discovers that his true love is the big screen and his favorite word, "action." R. **13, 46**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **2, 10, 19, 24, 32, 53, 67, 85, 91, 150, 152, 155, 157, 158, 160, 204, 208, 210, 211, 213, 213, 220, 222, 300, 307, 310, 314, 314, 317, 318, 406, 500, 503, 505, 506, 510, 517, 522, 530, 530, 532, 606, 608, 610, 616, 621, 625, 634, 705, 706, 709, 714, 723, 755, 803, 810, 816, 818, 900, 901, 902, 903, 905, 911, 919, 919, 922, 933, 934, 936, 950, 961, 965, 967**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 43, 522, 719, 813**

★ **ONE FALSE MOVE**—(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **9, 44**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists,* i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. (6/8/92) R. **9, 38, 42, 45, 511, 601, 516, 524, 533, 616, 625, 702, 912, 937, 967**

★ **THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21**

★ **THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend,* be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **10, 54, 59, 81**

PRELUDE TO A KISS—(1 hr. 50 min.; 1992) This winsome fantasy, directed by Norman René and written by Craig Lucas (based on Lucas's play, which René directed), crowns romantic love with a halo of sanctimony. A vibrant, flaky young woman (Meg Ryan) kisses an old man (Sydney Walker), a stranger, on her wedding day, and somehow the two of them exchange personalities—the old man gets her larking spirit, and she gets his grumpy wisdom. On his honeymoon, the woman's ardent husband (Alec Baldwin) discovers that his formerly hip wife has developed surprisingly dowdy habits. But he finds the old man, and he loves, oh, how he loves! He wants his wife back, but he loves the old man as . . . well, as something. The movie wrings considerable charm out of its convoluted premise: Alec Baldwin plays an ordinary Joe with amiable skill, and veteran stage actor Sydney Walker, as the newly invigorated old coot, is consistently funny. Improving as a director after his debut in *Longtime Companion,* Norman René keeps the movie smooth and small. *Prelude to a Kiss* doesn't try to overpower us in Ron Howard style. But it doesn't make any sense, even as a metaphor of eternal devotion. (8/10/92) PG-13. **19, 43, 59, 67, 310, 314, 507, 514, 608, 625, 634, 723, 724, 817, 906, 906, 920, 937, 961**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 49**

RAISING CAIN—(1 hr. 35 min.; 1992) Reviewed in this issue. R. **5, 19, 26, 31, 38, 59, 68, 87, 152, 157, 158, 160, 200, 203, 208, 211, 213, 217, 218, 222, 300, 307, 313, 315, 316, 318, 322, 400, 503, 505, 506, 507, 509, 510, 514, 517, 522, 530, 532, 601, 606, 608, 610, 611, 613, 618, 621, 625, 634, 639, 706, 715, 723, 753, 755, 762, 800, 807, 810, 900, 902, 905, 916, 918, 919, 932, 933, 937, 953, 961, 965, 970**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) When her boyfriend moves out of her rent-controlled apartment, Allison Jones (Bridget Fonda) finds the perfect roommate in Hedy Carlson (Jennifer Jason Leigh). But Hedy isn't her real name, and this emotionally disturbed woman wants a lot more than a place to live. Based on the mystery novel *SWF Seeks Same* by John Lutz. Directed by Barbet Schroeder. R. **9, 19, 22, 31, 61, 67, 85, 155, 200, 213, 217, 219, 300, 302, 304, 311, 315, 319, 406, 503, 517, 523, 524, 527, 532, 600, 610, 612, 619, 625, 638, 702, 708, 724, 902, 903, 915, 920, 936, 937, 961, 967, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 38, 55, 67, 89, 152, 160, 313, 314, 512, 514, 520, 523, 530, 606, 608, 625, 705, 714, 757, 801, 819, 904, 912, 953, 961**

STAY TUNED—(1 hr. 38 min.; 1992) An ordinary family find themselves trapped in TV land, when they sign up for a new entertainment channel run by a dastardly programmer. With John Ritter, Pam Dawber, and Jeffrey Jones. Directed by Peter Hyams. PG. **7, 19, 33, 60, 155, 200, 313, 319, 406, 503, 507, 510, 514, 517, 610, 621, 625, 639, 708, 723, 724, 756, 818, 920, 962, 972**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **10, 19, 26, 55, 79, 160, 200, 215, 219, 220, 304, 306, 308, 312, 315, 400, 512, 523, 524, 526, 533, 608, 612, 621, 634, 700, 703, 708, 722, 724, 753, 755, 762, 904, 915, 917, 931, 961, 965, 970, 971**

A TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **81, 522**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal.* PG. **10, 20, 26, 40, 44, 66, 89, 150, 152, 155, 157, 158, 160, 204, 206, 210, 214, 216, 219, 222, 300, 303, 304, 305, 306, 307, 314, 319, 322, 406, 500, 504, 505, 509, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 634, 636, 706, 709, 714, 722, 724, 755, 759, 801, 809, 815, 818, 819, 822, 900, 901, 902, 903, 904, 912, 918, 919, 930, 933, 934, 938, 950, 961, 965, 971**

UNFORGIVEN—(2 hrs. 10 min.; 1992) Clint Eastwood straps on his holster and heads to the wild West to join a disparate crew of gunslingers in avenging the honor of a gal. With Gene Hackman and Morgan Freeman. Directed by Eastwood. R. **7, 18, 24, 33, 62, 67, 85, 152, 155, 158, 160, 206, 210, 214, 217, 219, 220, 300, 301, 306, 310, 317, 319, 406, 503, 507, 517, 520, 523, 524, 527, 530, 532, 603, 606, 608, 610, 616, 621, 625, 627, 632, 634, 635, 706, 708, 714, 723, 724, 756, 760, 802, 816, 818, 819, 820, 902, 905, 912, 919, 933, 934, 950, 952, 962, 965, 972**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **18, 33, 33, 60, 91, 152, 158, 160, 210, 211, 219, 304, 310, 521, 530, 606, 723, 753, 904, 907, 919**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) In Jonathan Kaplan's hit thriller, Ray Liotta shows up after a frightening break-in at the house of yuppie couple Kurt Russell and Madeleine Stowe. As Pete Davis, Los Angeles cop with a reassuring manner and murder in his heart, he rapidly ingratiates himself and immediately begins plotting to undermine the husband and take over the wife. The movie is depressing and routine in many ways, but Liotta's performance keeps one interested. In the beginning, Kaplan and screenwriter Lewis Colick bring out the class tensions between the upwardly mobile couple and the lonely, violent cop. The couple try hard, but they can't prevent themselves from patronizing him, and Pete, registering every slight, seeks revenge by playing on the woman's loneliness and the bourgeois man's anxieties about his courage. From there on, as the two men openly fight for possession of Madeleine Stowe, the movie slides into trash. The beautiful but expressionless Stowe plays a woman both dissatisfied and self-absorbed. Attracted to Liotta's wide-eyed, handsome Pete, she can't see his con man's tricks, which are dead obvious to anyone in the audience. Kaplan directs competently but routinely, without imagination or surprise. Liotta remains creepy and interesting to the end, but even his fabulous eyes can't save a sightless screenplay from disaster. (8/10/92) R. **7, 19, 38, 48, 152, 160, 200, 203, 214, 219, 300, 302, 304, 310, 311, 315, 319, 406, 503, 504, 505, 514, 517, 523, 530, 600, 606, 608, 610, 612, 618, 619, 621, 625, 632, 706, 708, 722, 756, 764, 803, 805, 808, 902, 904, 912, 919, 961, 965, 966, 972**

WHISPERS IN THE DARK—(1 hr. 42 min.; 1992) When a psychiatrist (Annabella Sciorra) mixes her personal and professional lives, she gets a *très* intimate look into a patient's psychosis. With Jamey Sheridan and Anthony LaPaglia. Directed by Christopher Crowe. R. **12, 18, 18, 24, 34, 62, 67, 85, 152, 158, 160, 210, 215, 216, 219, 220, 220, 302, 304, 305, 308, 309, 315, 319, 406, 505, 506, 512, 516, 517, 524, 530, 534, 601, 606, 608, 610, 611, 612, 617, 618, 625, 635, 638, 702, 704, 705, 706, 709, 715, 755, 802, 808, 809, 820, 900, 902, 905, 912, 915, 919, 934, 936, 950, 952, 953, 961, 965, 967**

REVIVALS

DARK VICTORY—(1 hr. 46 min.; 1939) Bette Davis's great performance makes a classic of this soap opera about a spoiled woman, dying from a brain tumor, who finds true happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald, and Humphrey Bogart. Dir. Edmund Goulding. **8**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. **59, 511, 515, 521, 522, 533, 606, 608, 755, 904, 971**

REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically macabre fable of a *parisienne* so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve. At times terrifying and grisly, but Polanski's storytelling has hypnotic grace. **6**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Previews now prior to an 8/26 opening; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies first features a thriller/spoof about a theater critic with murder on his mind; next is Stoppard's fifteen-minute "take" on the Bard's classic. Directed by Gloria Muzio. With Patricia Conolly, Anthony Fusco, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Opens Thursday. Performances are Thursday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $35–$39. **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8; $32.50 to $60. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and James Sutorius as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday, Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday–Saturday at 8; Wednesday and Saturday at 2 p.m.; $40–$60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Now featured in the cast is Maura Russo. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $25 to $47.50. At the **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. Featured in the cast are Steve Vinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Ten-year old Brian Press has been selected to take over the role of Gavroche. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. Featured in the cast are Alton White, Jane Bodle, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays and Saturdays at 2); Monday through

Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson, and an ensemble cast of nineteen performers. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; through 8/30; $40 to $60. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 50 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; Sunday at 3 p.m.; Wednesday, Saturday at 2. Opened: 4/25/91. At **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

TWO TRAINS RUNNING—August Wilson's drama, winner of the New York Drama Critics Circle Award for Best American Play, focuses on the lives of the regulars in a neighborhood diner in 1969 Pittsburgh; directed by Lloyd Richards. With Roscoe Lee Browne, Al White, Anthony Chisholm, Lou Ferguson, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 8/30. $7.50 to $45. At the **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also featured in the cast are Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $65. Opened: 5/1/91. At the **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio,** 450 West 42nd Street (564-8038).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (James Michael Gregary) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday-Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25–$35. **Lamb's,** 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50–$35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $17; through 9/5. **DUO Theater,** 62 East 4th Street (598-4320).

THE COMEDY OF ERRORS—The second production of "Free Shakespeare at the Delacorte" is the Bard's first comedy about two sets of twins separated during childbirth and reunited as adults. Directed by Cacá Rosset. Featured in the cast are Larry Block, Boyd Gaines, Elizabeth Franz, Stephen Hanan, John Michael Higgins, Kathleen McNenny, Marisa Tomei, others. Performances every night, except Monday, at 8; through 8/30. Free; tickets are distributed one per person at 6:15 at the Delacorte on the day of the performance. **Delacorte Theater,** Central Park's Great Lawn, 81st St. mid-park (861-7277).

CORKSCREWS—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Starring Lang, Siegel, and Fond. Every Monday at 8:30; $12. At **Theatre East,** 211 East 60th Street (838-0177).

DEAD AS A JEW (ZION'S COMMUNITY)—Fred Newman's new play, which he also directed, dramatizes the personal politics of black-Jewish relationships and the sexual abuse of women. Starring Janet Wiegel in an ensemble cast of eight. Saturday at 8; through 8/15; $20: At the **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets (941-1234).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg; with an ensemble cast of six. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $32.50. At **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley; music by Joseph Jarman; and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 p.m.; through 8/16; $20. **Anspacher Theater/Joseph Papp Shakespeare Theater,** 425 Lafayette Street (598-7150).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400).●●

HOMEGROWN—Set in a shelter, Joseph Holland's play explores the experience of homelessness. Directed by Dwight R. B. Cook; with a cast of eleven. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; through 8/23; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Streets (722-3800).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. With Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Alice Drummond, Mark Rosenthal, and Nance Williamson, Karl Maschek, Aleta Mitchell, Tom Aulino, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $37.50. A Playwrights Horizons production at the **Minetta Lane,** 18 Minetta Lane (307-4100).

THE MELVILLE BOYS—Set in a lakeside cabin, Norm Foster's comedy tells about two brothers who learn to confront the issues that divide them when they meet two local sisters. Directed by Susann Brinkley. With Katherine Leask, Kellie Overboy, Richard Joseph Paul, and Mark Tymchyshyn. Previews Thursday through Saturday at 8, prior to an 8/20 opening; $10; benefit performance for Broadway Cares/Equity Fights AIDS on Sunday at 7. **Alice's Fourth Floor,** 432 West 42nd Street (967-0400).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; $20. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday–Thursday at 8; Friday and Saturday at 8 and 10:30; Sunday at 7. $22.50, $25, plus an $8 minimum for food and drinks. At **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7. $28. At the **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401).● ●

RED DIAPER BABY—Josh Kornbluth's play is a recollection of growing up the son of impassioned Communist parents on Manhattan's Upper West Side; directed by Josh Mostel. Tuesday–Saturday at 8; Sunday at 3 and 7:30; $19–$21. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

REPERTORIO ESPANOL—Jacobo Langsner's *Esperando La Carroza,* directed by Braulio Villar; Saturday at 8. Dolores Prida's *Botanica,* directed by Manuel Martin;

Sunday at 3. Both plays are $20. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROLEPLAY—Doug Haverty's musical about five women in group therapy. With music by Adryan Russ. Directed by Henry Fonte; with a cast of six. Wednesday through Saturday at 8; Sunday at 2; through 8/15. **Village Theatre Company,** 133 West 22nd Street, between Sixth and Seventh Avenues (627-8411).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Tuesday–Saturday at 8; Saturday at 3; Sunday at 3 and 7; $37.50. **Players,** 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. Fraught with potential mayhem, this play represents a truly adult, humane, and thoughtful voice in the theater, such as hasn't been heard for some time. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $30 to $35. At the **Orpheum,** 126 Second Avenue (477-2477).

SIRENS—A new musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, and Davina Haase. Previewing now on Saturday and Sunday at 3 p.m.; $17.50. At **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

SOMETHING SPECIAL IN HARLEM—Set in Harlem, Robbie Taylor's play focuses on a group of talented young men and their dreams, achievements, and confrontation with racism. Directed by Taylor; with Adrian Price, Cecelia Waterman, Adrienne Foster, and Monique Lilly. Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 7 p.m.; through 8/30; $12.50. At **The Duality Playhouse,** 119 West 23rd Street, between Sixth and Seventh Avenues (718-596-2294).

THE TRIAL: JUDGMENT OF THE PEOPLE—Playing the jury at a trial, the audience determines the fate of a man who has allowed drugs to take possession of his body and soul, and destroy the lives of those he loves. Written and directed by Guy Davis. Tuesday–Saturday at 8; Tuesday, Thursday, and Saturday at 2. $20. An HAI Theatre Festival production at **McGinn/Cazale Theatre,** above the Promenade Theatre, at Broadway and 76th Street (575-7672).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; staging by Sharron Miller; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

THE AMERICAN LIVING ROOM—The Tiny Mythic Theatre Company continues its series of 27 new works with David Steck's *Satanic Visions;* Elizabeth Franzen's *Soap Opera; Veranda,* conceived and directed by Elizabeth Holderried and Elizabeth Robinson. Saturday and Sunday at 8 p.m.; through 8/30; $7. At **Ohio Theatre,** 66 Wooster Street (274-9807).

THE BEST OF THE DRAMATHON—The Quaigh Repertory Company presents six rarely seen prize-winning one-acts. Tennessee Williams's *At Liberty,* directed by Bill Lipscomb; Robert Mearns's *Now Departing,* directed by Will Lieberson; Heathcote Williams's *The Local Stigmatic,* directed by Lieberson; Matthew Witten's *The Ties That Bind,* directed by Lipscomb; James T. McCartin's *Breaking In,* directed by Edward Charles Lynch; Jules Feiffer's *The Dicks,* directed by Mary Tierney. Wednesday through Saturday at 8 p.m.; through 8/15; $10. At **The Pelican Studio Theatre,** 750 Eighth Avenue, between 46th and 47th Streets (787-0862).

THE BOYS OF THE BARD and **PRINCE OF DREAMS**—The first is Geronimo Sands's one-man play, featuring Richard Werner, that re-creates Shakespeare's relationship with two prominent actors. Next is Lorraine Marshall's one-act about a jaded New York woman who rents a room to an idealistic young man. Sylvia Caminer directs both plays. Previews begin Thursday, 8/13, prior to an 8/16 opening. Thursday at 8; Sunday at 7; through 8/30; $10. At **29th Street Playhouse,** 212 West 29th Street (330-8756).

CHICAGO CITY LIMITS—The improvisational-theater group presents *Un-Conventional Wisdom,* a revue that looks at Campaign '92 and other social and political issues of the day. Directed by Paul Zuckerman. Wednesday and Thursday at 8:30; Friday and Saturday at 8 and 10:30; through 9/5; $12.50, $15. **Chicago City Limits,** 351 East 74th Street (772-8707).

CUTE BOYS IN THEIR UNDERPANTS—Robert Coles's "play within a play" involves a group of actors rehearsing what appears to be a plotless, avant-garde, sexually explicit gay play. Directed by Jason Southerland; with a cast of ten. Thursday, Friday, and Saturday at 8; Sunday at 2; $12. A Vortex Theater Company production at **The Sanford Meisner Theater,** 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. Written by Angel Salazar and Andrew Smith. Wednesday at 9; $10, plus a two-drink minimum. At **The Village Gate,** 160 Bleecker Street (982-9292).

ELECTRA—Sophocles' play in which a brother and sister murder their mother and her lover in order to avenge their father's murder. Directed by Donald L. Brooks; with Petra Beis and Gordon Gauntlett Jr. Wednesday through Saturday at 8; through 8/29; $10. At the **Outdoor theatre, American Theatre of Actors,** 314 West 54th Street (581-3044).

AN EVENING OF ABSURDISMS—Three one-acts: Samuel Beckett's *Theatre I;* Eugene Ionesco's *Jack, or the Submission;* Christopher Durang's *The Nature and Purpose of the Universe.* Monday, 8/10, through Thursday, 8/13, at 7 p.m.; free. At **Marymount Manhattan College,** 221 East 71st Street (517-0475).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7 p.m.; through 8/16; $10. At **13th Street Repertory,** 50 West 13th Street (675-6677).

GAME NIGHT—Three one-acts directed by Ken Terrell: David Mamet's *All Men Are Whores;* Edward C. Queair's *Roadgames;* Michael Sulsona's *Another Chance.* Thursday through Sunday at 8; Sunday at 2; through 8/16; $10. A Curan Repertory production at **Theatre 22,** 54 West 22nd Street (388-2508).

THE GHOST OF MARILYN—B.B. Visnievska's comedy, set in the present, in which all the characters are haunted by the ghost of Marilyn Monroe. Directed by Jim Walker. Tuesday through Sunday at 8 p.m.; Sunday at 2 p.m.; through 8/16; $12. At **Theater Row,** 424 West 42nd Street (279-4200).

GO BACK FOR MURDER—Agatha Christie's mystery, directed by Stephen Broker; with a cast of ten. Thursday–Saturday at 8; through 9/12; $10. **Prometheus,** 239 East 5th Street, off Second Avenue (477-8689).

LIFE DURING WARTIME—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. Featured in a cast of nine are Betty Vaughn, Larry Gillard, and New York City police officer George Raboni. Thursday through Saturday at 7:30; through 8/22; $10. At **the Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

MARAT/SADE—Peter Weiss's play about the persecution of Jean-Paul Marat under the direction of the Marquis de Sade; directed by Paul Todaro. Wednesday through Saturday at 8; through 8/22; $10. At **The House of Candles Theatre,** 99 Stanton Street, one block below Houston Street (353-3088).

MARATHON ONE-ACT FESTIVAL—Madison Avenue Theater Productions' first annual festival of new one-acts. Kevin Beary's comedy *The Day Dr. Bravona Found The Cure for Lung Cancer,* directed by John Maddux; Fred Pezzulli's *A Small Inconvenience,* directed by Mitchell McGuire; Sura's comedy *The King Size Bed,* directed by Verna Pierce. Thursday through Saturday at 8; Sunday at 7; through 9/13; $10. **Madison Avenue Theatre,** third floor of 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy; directed by Gene Frost; with an ensemble cast of nine. Thursday through Saturday at 8; Saturday and Sunday at 2; $10; through 8/30. At **The Roundabout Theatre Company,** 307 West 26th street (719-9393).

MUD PEOPLE—Keith Huff's play tells the story of two small-town families trapped in a seemingly hopeless world until they meet a stranger who brings with him supposed miracles, chaos, and courage. Directed by Derek Todd. Every night at 8; through 8/15; $10. At **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3960).

ONE ACT AT A TIME—The National Improvisational Theatre presents three plays each evening: First, a completely improvised play taken from the audience's suggestion; next, a transcribed and rewritten play *originally* completely improvised; finally, an original, scripted play. Pieces are directed by Fred Cook, Shirlee Strother Montigney, and others. Thursday through Saturday at 8 p.m.; through 8/22; $10. A Split Second Theatre production at **The National Improvisational Theatre,** 223 Eighth Avenue, between 21st and 22nd Streets (243-7224).

ROMEO AND JULIET—Shakespeare's classic story of love blossoming in a world of hatred. Directed by Brenda Lynn Bynum. Thursday–Saturday at 8; Sunday at 5; through 9/6; $12. An Oasis Theater Company, Inc., production at **The Play Ground,** 230 East 9th Street, between Second and Third Avenues (673-3706).

SOUL SURVIVOR—Seventeen-year-old playwright David Patent's play in which family life falls apart when the soul of a convicted rapist/murderer is adopted by a barren couple. Directed by Alexander Harrington. Thursday–Saturday, and Monday at 8; through 8/24; $10. **Total Theatre Lab,** 622 Broadway, Suite 4D, between Bleecker and Houston Streets (477-6144).

THERE YOU ARE—Two one-acts: Samuel Beckett's *Catastrophe;* Luigi Pirandello's *The Man With the Flower in His Mouth.* Both directed by Randy Sharp. Thursday, 8/13, through Thursday, 8/20, at 8; $10. At **Ubu Repertory Theater,** 15 West 28th Street (988-3608).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ● ●

TURNIP FESTIVAL OF ONE-ACTS—Seven original one-acts performed in repertory. Series A: Joseph A. Massa's *Disposable,* directed by Penelope Hirsch; Richard Keller's *Lucky Dog,* directed by Wendy Davidson; Keller's *Springtime,* directed by Hirsch. Series B: Peter Morris' *Del Muenz at the Bishoff Gallery,* directed by Charles Catanese; Massa's *Hopscotch,* directed by Davidson; Richard Holland's *When They Take Me . . . In My Dreams,* directed by Kathleen Bishop; Alan Minieri's *Who Could That Be?,* directed by Alejandra Lopez. Tuesday at 8; Wednesday at 7; Thursday through Saturday at 7 and 9; Sunday at 7; call for particular program; $10. At **The Judith Anderson Theatre,** 422 West 42nd Street (724-0278).

21A—Set in a bus, Kevin Kling's comedy explores how individual characters react to a passenger with a gun. Directed by Todd Stuart Phillips. Thursday at 9; Friday and Saturday at 8; Sunday at 3 and 7; through 8/16; $10. At **The Column Theatre,** 48 West 21st Street (718-768-5612).

TWELFTH NIGHT—The Bard's comedy about mistaken identity and hunger for power. Directed by Lee Gundersheimer. Wednesday through Sunday at 8; through 8/29; $10. At **Avalon Repertory,** 2744 Broadway, at 105th Street (316-2668).

WINGS THEATRE COMPANY—William Pratt's temperance drama *Ten Nights in a Bar-Room,* directed by Michael Hillyer; *Naked Corpse,* written and directed by John Wall; Steven Carinci's *Instant Karma.* And, for children, *The Fisherman's Wife;* book by Bill Wheeler; music and lyrics by Jan Callner. Call for schedule and prices of all plays. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

57th Street Area

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists. Through 8/30. McCoy, 41 E. 57th St. (319-1996).

ALBERTO GIACOMETTI—Studies drawn from art in the Louvre, such as Egyptian sculptures, Byzantine works, and works by Michelangelo and Rembrandt, executed circa 1935–48; through 8/15. Yoshii, 20 W. 57th St. (265-8876).

SoHo and TriBeCa

BON GORDON—Paintings of birds and animals in abstracted landscapes; through 8/29. Franklin Parrasch, 588 Broadway (925-7090).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 9/30 (August by appointment). Flynn, 113 Crosby St. (966-0426).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

CLAUDIA RAMOS—Recent figurative paintings by a young Mexican artist; through 8/27. Mexican Cultural Institute of New York, 8 E. 41st St. (689-0456), Mon.–Fri. 9 a.m.–2 and 3 p.m.–5.

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

KENT—47 E. 63rd St. (980-9696). Works by Adams, Kearns, Kennard, Muntadas; through 8/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MARKS—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

SHEPHERD—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by 19th and 20th-century artists, including Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by C. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

DRAKE—50 W. 57th St. (582-5930). Works by Bogart, Christensen, Hinman, Jaramillo, Kuehn, Naponic, Torrence, others; through 8/28.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Arnold, Blaine, Dixon, Dodd, Forrester, Hagin, Nick, Rickert, Wilson, others; through 8/21.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; through 8/31.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Cragg, Horn, Kiefer, Paolini, Richter, Struth, Wall, others; through 8/29.

JOSEPH—745 Fifth Ave. (751-5500). Art furniture by Bonner, Carpenter, Castle, Dunnigan, Loeser, Maruyama, Paley, Philbrick, Wahl, others; through 8/21.

LLADRO—43 W. 57th St. (838-9341). Paintings by Bilbao, Gamez, Novillo, Lozano, Riu, Subirats, others; through 8/29.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Altered by the Moon," with works by Alsop, Bell, Graves, Hershberger, Lane, Musante, Uttech, Wilde; through 8/14.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

TATISTCHEFF—50 W. 57th St. (664-0907). Works by Bellows, Chase, Crozier, Harkins, Radford, Wissemann-Widrig; through 8/14.

ZABRISKIE—724 Fifth Ave. (307-7430). Works by Adams, Atget, Batho, Cahun, Frank, Friedlander, Goldfarb, Masson, others; through 9/28.

SoHo and TriBeCa

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Baumgarten, Dion, Fraser, Graham, Huebler, Lawler, Welling, others; through 8/30.

ARTISTS SPACE—223 W. Broadway (226-3970). "Putt-Modernism," with works by Amenoff, Chin, Gehry, Graves, Murray, Sherman, Skoglund, Snyder, Torreano, Yankowitz, others; through 9/6.

AUCHINCLOSS—558 Broadway (966-7753). "Contemporary Surfaces," with works by Antoni, Connor, Garnett, Haynes, Hristoff, Janowich, Muehlemann, Snyder, Weatherford, Zinsser, others; through 8/14.

CAVIN-MORRIS—560 Broadway (226-3768). Works by Cardillo, Harvey, Maisner, Serl, Venegas, Weisbecker, others; through 9/1.

CROWN POINT PRESS—568 Broadway (226-5476). "Making Marks," with works by Cage, Diebenkorn, Held, Hunt, Steir, others; 8/13–9/26.

GOOD—532 Broadway (941-8066). "Cultural Fabrication," with works by Baroff, Colson, Faga, Hyde, Kim, Lomberg, Roeth, Stockholder, others; through 8/30.

LOUVER—130 Prince St. (925-9205). Works by Berlant, Berman, Charlton, Hamilton, Moses, Shelton, Virtue, others; through 8/28.

MORRISON—59 Thompson St. (274-9059). Works by 21 artists, a portion of the proceeds to benefit the New York Committee for UNICEF; through 8/15.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Cohen, Flanagan, Granet, Hocks, Watts, Wojnarowicz, others; through 8/28.

SNYDER—588 Broadway (941-6860). Recent works by De Mott, Fiore, George, Rosenborg; through 8/15.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

WEBER—142 Greene St. (966-6115). Works by Allen, Fulton, Haacke, Jetelova, Kendrick, Lewitt, McCollum, Smithson; through 8/31.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by Lax and others; through 10/23.

CONSULATE GENERAL OF COLOMBIA—10 E. 46th St. (370-0004). Works by 21 Colombian artists who live in New York City; through 8/25.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Soyer, Weber; through 8/28.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.–Sat. 9 a.m.–7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

WEISNER—425 W. 13th St. (675-8722). "Finer Points of Life," with paintings, sculpture, and photography by Barkley, Crumb, English, Leon, Muryani, Reynolds, Suess, Thacher, others; through 8/28.

YWCA—610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–3. "Consumption," with works on the environment by Cyphers, Gordon, Harvey, Howland, Shaw, others; through 8/28.

ART

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). "Haut und Huelle (Skin and Cover)," with works by students at the Academy for Applied Arts in Vienna; through 8/28.

BAUM—588 Broadway (219-9854). Photographs by Burson, Carey, Charlesworth, Divola, Fellman, Bloom & Hill, Novak, Rolfe, Schwartz, others; through 8/31.

LINDA BUTLER—Photographs of the rural Japanese landscape and of American Shaker objects and architectural spaces; through 8/21. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

MILLER—138 Spring St. (226-1220). Photographs by Abbott, Arbus, Bellocq, Bravo, Callahan, Eggleston, Evans, Friedlander, Jenshel, Levinthal, Metzker, Muybridge, Spano, Winogrand, others; through 8/13.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. "Exposure: Fifteen Years of Outside Photography," with works by Kelley, Ketchum, Lanting, Rowell, others; through 9/5.

QUEENS COLLEGE—65-30 Kissena Blvd., Flushing, N.Y. (718-997-3770), Mon.–Thu. 9–5. Photographs by Gonzalez, Lutteroth, Uribe; through 8/21.

RICE—325 W. 11th St. (366-6660). "Photography = Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'" 8/13–11/8: "More Than One: Contemporary Studio Production." 8/13–11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 9/6: "Jin Soo Kim: Grand Lobby Installation." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper." 8/15–10/30: "Raiders of the Fine Arts: Summer 1992."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 8/27: "The Guggenheim Museumand Art of This Century—Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 8/28: "The Guggenheim Museum and Art of This Century—From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/30: "America in the Making: Highlights from the Gilder Lehrman Collection." Through 8/30: "Belle Da Costa Greene: Mr. Morgan's Librarian." Through 8/30: "Treasures from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 8/18: "Louis I. Kahn: In the Realm of Architecture." Through 8/25: "Projects: Erika Rothenberg." Through 10/13: "The Young Rebel in American Photography, 1950–1970."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 8/30: "Walt Whitman and New York." Through 8/30: "Empire City: Paintings and Drawings from the Robert R. Preato Collection." Through 8/30: "St. Petersburg as it was Leningrad: Anatoly Kaplan's Lithographs." Through 8/30: "Recent Gifts: Works on Paper." Through 8/30: "Roots and Heritage in Latin American Art."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. 8/16–11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 8/30: "Masterworks of American Impressionism from the Pfeil Collection." Through 9/13: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s." Through 9/19: "The Theater Magic of Jusaburo Tsujimura."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–5 (Thu. to 7:30), closed Sat. and Sun. Free. Through 8/15: "Dirt and Domesticity: Constructions of the Feminine."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 9/10.

DOYLE—175 E. 87th St. (427-2730). 8/12 at 10 a.m.: "End of Summer Sale." On view from 8/8.

METROPOLITAN ART & ANTIQUES—110 W. 19th St. (463-0200). 8/18 at 11 a.m.: "Fine Books & Ephemera." On view from 8/13.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/12 at 10:15 a.m. and 2: "Arcade Jewelry." On view from 8/4.

SWANN—104 E. 25th St. (254-4710). Next auction on 8/27.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 12

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival continues with the N.Y. premiere of *La Finta Semplice,* Leopold Hager conducting; soloists include Donath, Opalach, Laciura, Hanslowe, Murphy, Medina, Zeller. Alice Tully Hall at 7:30. $25.

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Edo de Waart conducting; with pianists Emanuel Ax and Yoko Nozaki, and mezzo-soprano Susan Graham. All-Mozart program: Symphony No. 4 in D; Concerto in E-flat for Two Pianos; Symphony No. 40 in G Minor; "Alma grande e nobil core"; selections from *Le Nozze di Figaro; Cosi Fan Tutte; La Clemenza di Tito.* Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 features Ax, Nozaki, and Graham performing *lieder* by Schumann and Wolf; Mozart's Andante and Variations in G for Four Hands.

I GIULLARI DI PIAZZA—The Italian folk-music company presents *1492/1992: Earth, Sun and Moon,* a blend of Southern Italian and Native American ritual songs and dances; with the American Indian Dancers. Jeanette Park, 55 Water St. (475-2555), at 12:30. Free.

ZUSAAN KALI FASTEAU—Jazz, Middle Eastern, African, and modern music. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:30. Free.

TRADE WINDS WORLD MUSIC FESTIVAL—Featuring reggae singer Sister Carol. Pier 16, South Street Seaport, at 12:30. Free.

GRANT GEISSMAN and **RICARDO SILVERIA**—Jazz. World Trade Center, Austin J. Tobin Plaza, between West and Vesey Sts., at noon. Free.

AUSTIN LOUNGE LIZARDS—Bluegrass and country. World Financial Center, between the Hudson River and West St., at 7:30. Free.

BILL TURNER AND BLUE SMOKE—Country. McGraw Hill Park, between 48th and 49th Sts., west of Ave. of the Americas, at 12:30. Free.

Thursday, August 13

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival continues with a double bill, featuring the Mozart Orchestra of Philadelphia, David Jerome conductor, and the Kirkpatrick Chapel Choir of Rutgers University, David Drinkwater conductor. *Apollo et Hyacinthus;* soloists include Urrey, Golembiski, Baird, DuPlantis, and Gundlach. *Thamos, Konig in Agypten;* soloists include Price, Micklefelder, Urrey, and Smith. Alice Tully Hall at 7:30. $25.

MOSTLY MOZART—Lincoln Center's festival continues with violinists Pinchas Zukerman and Thomas Kornacker (festival debut), pianist Marc Neikrug, violists Cynthia Phelps and Carla Maria Rodrigues in their festival debuts, and cellist Peter Howard in his festival debut. Mozart's Sonata for Violin and Piano in C; String Quintet in G Minor; Schumann's Piano Quintet in E-flat; Avery Fisher Hall at 8. $11–$20. Pre-concert recital at 7 features pianist Eduardus Halim performing Mozart's Andante in F for Mechanical Organ; Rondo in D; Liszt's *Reminiscences of Don Juan.*

NEIL DIAMOND—Madison Square Garden at 8. $25.

FIESTA MEXICANA STARRING LINDA RONSTADT—Radio City Music Hall at 8. $25–$50.

NEVILLE BROTHERS—Central Park SummerStage, Rumsey Playfield, 72nd St. mid-park, at 7. $16.50, $18.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Richard Westenburg of Musica Sacra leads the audience in singing Mozart's *Requiem;* Vivaldi's *Gloria.* CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

MYRA MELFORD—Jazz. Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:30. Free.

TRADE WINDS WORLD MUSIC FESTIVAL—Featuring Kanza. Pier 16, South Street Seaport at 12:30. Free.

LARRY CHANCE AND THE EARLS—Oldies. Austin J. Tobin Plaza, World Trade Center, between Vesey and Liberty Sts., at noon. Free.

BARGEMUSIC—Pianist Mihae Lee, violinist Mark Peskanov, cellist Ronald Thomas. Haydn's Sonata for Piano in C; Shostakovich's Sonata for Cello and Piano in D Minor; Schubert's Piano Trio in E-flat, D. 929. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

DISCO NIGHT—Featuring The Tavares, K.C. and the Sunshine Band, the Village People. Midwood Field, Seaside Park, Ocean Parkway at Seabreeze Ave., Brooklyn (718-469-1912), at 7:30. Free; $5 for Center Stage seating; $2 with own chair.

NEW YORK PHILHARMONIC, Samuel Wong conducting. Brahms's *Academic Festival Overture;* selected Hungarian Dances. Prospect Park, Brooklyn (212-875-5709), at 8. Free.

Friday, August 14

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Edo de Waart conducting; with pianist Jeffrey Kahane and violinist Pinchas Zukerman. Mozart's Symphony No. 5 in B-flat, K. 22; Piano Concerto No. 21 in C; Haydn's Violin Concerto in C; Haydn's Symphony No. 92 in G, "Oxford." Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 features Kahane performing Mozart's Adagio in B Minor, K. 540; Sonata in F, K. 332.

SUMMER IN THE '60s—Featuring Davy Jones, Tommy James, Gary Puckett, and the Turtles. The Paramount at 8. $23.50, $27.50.

NEIL DIAMOND—See 8/13.

FIESTA MEXICANA STARRING LINDA RONSTADT—See 8/13.

HARLEM JAZZ FESTIVAL—"Apollo Rhythm and Blues Reunion," featuring doo-wop and R&B stars of the fifties and sixties. Apollo Theater, 253 W. 125th St. (749-5838), at 6:30. Call for ticket prices.

JAZZ ON THE PLAZA—Lincoln Center's Out-of-Doors festival continues with "Strictly Strings," featuring the String Trio of New York. North Plaza, Lincoln Center (875-5400), at 5:30. Free.

SUMMERGARDEN—The Museum of Modern Art and the Juilliard School's tribute to John Cage continues with *Europera 5,* performed by pianist Yvar Mikhashoff, vocalists Cheryl Marshall and Lisa Willson; directed by Andrew Culver. The Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9480), at 8. Free.

THE HOWARD PRINCE QUARTET—Jazz. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St. (362-3179), at 8. $7.

I GIULLARI DI PIAZZA—See 8/12. Today at the Austin J. Tobin Plaza, World Trade Center (475-2555), at 12:30. Free.

TRADE WINDS WORLD MUSIC FESTIVAL—Featuring the Afro-Brazilian group Samba Nova. Pier 16, South Street Seaport at 12:30. Free.

BARGEMUSIC—See 8/13.

THE DRIFTERS—"Celebrate Brooklyn" continues with this legendary rock 'n' roll group; with Brooklyn's own ethno-funk group Second Step. Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-855-7882), at 7. Free.

NEW YORK PHILHARMONIC—See 8/13. Tonight at Cunningham Park, Queens (212-875-5709), at 8. Free.

NATALIE COLE—With full orchestra. Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

CARAMOOR MUSIC FESTIVAL—Featuring the Bridgehampton Chamber Music Festival Orchestra, Marya Martin conducting and on flute; with violinists Ani Kavafian and Scott St. John, violist Paul Coletti, cellist Nathaniel Rosen, and pianist Andre-Michel Schub. Mozart's Flute Quartet in A, K. 298; Foote's *Sarabande and Rigaudon;* Shostakovich's Quartet No. 10 in A-flat, Op. 118; Dvorak's Quintet in A, Op. 81. Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. $20.

Saturday, August 15

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival continues with *Il Re Pastore,* featuring the New York Chamber Players, Gerard Schwarz conducting; solists include Auger, Erickson, Williams, Kelly. Alice Tully Hall at 7:30. $25.

MOSTLY MOZART—See 8/14.

ENGELBERT HUMPERDINK—Radio City Music Hall at 8. $25–$30.

NEIL DIAMOND—See 8/13.

SUMMERGARDEN—See 8/14.

PHILHARMONIA VIRTUOSI—Pier 16 Stage, South Street Seaport, at 8. Free.

GATEWAY MUSIC FESTIVAL—Latin and Caribbean music; jazz and blues. City Gardeners' Harvest Fair, Gateway National Recreation Area, Floyd Bennett Field, Brooklyn (212-233-2926), at noon and 3. Free.

AGRUPACION AMIGOS DEL TANGO—Tango music. Forest Park's Seuffert Bandshell, off Woodland Blvd., near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

DAVID BYRNE—Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

SOLUTIONS TO LAST WEEK'S PUZZLES

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MUSIC & DANCE

Sunday, August 16

RED HOT AND JAZZ: THE R&B CONNECTION—Lincoln Center's Out-of-Doors festival continues with Jimmy McGriff, Bill Doggett, and Deanna Bogart. Damrosch Park, Lincoln Center (875-5400), at 7. Free.

THE MAINE FRENCH FIDDLERS—Lincoln Center's Out-of-Doors festival presents fiddle music. Lincoln Center Plaza (875-5400), at 3:30. Free.

NEIL DIAMOND—See 8/13.

ZENA FOSTER AND THE GERALD HAYES JAZZ/GOSPEL QUARTET—St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 10. $5.

REINTERPRETING THE BLUES—The Brooklyn Museum's jazz and blues series continues with "Memphis Reunion," featuring pianist Rosco Gordon and saxophonist George Coleman. Brooklyn Museum, 200 Eastern Parkway, Brooklyn (718-638-5000), at 3. $5.

BARGEMUSIC—See 8/13. Today at 4. $18.

KUKURUZA—"Celebrate Brooklyn" continues with bluegrass and country music from Moscow. Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-855-7882), at 3. Free.

BRONX ARTS ENSEMBLE, Soong Fu Yuan conducting. Rheinberger's Nonet, Op. 139; Yuan's Three Poems for Nine Instruments. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd., Bronx (549-1899). Free.

DAN FOGELBERG—Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

CARAMOOR MUSIC FESTIVAL—Featuring the Orchestra of St. Luke's, with Jaime Laredo conducting and on violin; with flutist Elizabeth Mann, harpsichordist Robert Wolinsky. Vivaldi's *The Four Seasons;* Bach's Brandenburg Concerti Nos. 3 and 5. Venetian Theater, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 5:30. $22.50.

Monday, August 17

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival continues with *Lucio Silla,* featuring the New York Chamber Symphony, Gerard Schwarz conductor, and the Mostly Mozart Festival Chorus, Amy Kaiser conducting; soloists include Cole, Bartoli, Wolf, Schuman, Blackwell (festival debut), Raftery (festival debut). Avery Fisher Hall at 7:30. $25.

OPERA MONDAYS—Kathryn Gamberoni and Robert Orth perform highlights from *The Barber of Seville.* Austin J. Tobin Plaza, World Trade Center, between Liberty and Vesey Sts., at noon. Free.

CABARIETY—Featuring xylophone player Ian Finkel and vocalist Baby Jane Dexter. Hudson River Park, Battery Park City, at 6:30. Free.

THE QUIET STORM—The Martin Luther King Jr. concert series continues with vocalist Phyllis Hyman, vibraphonist Roy Ayers, keyboard player Lonnie Liston Smith. Wingate Field, between Brooklyn and Kingston Aves., Brooklyn (718-469-1912), at 7:30. Free. Bring chairs.

Tuesday, August 18

MOZART OPERAS-IN-CONCERT—Lincoln Center's festival continues with *Il Sogno di Scipione* (U.S. premiere), featuring the New York Chamber Symphony, Claudio Scimone conducting; soloists include Swensen, Coburn, Fleming, Workman, Forest. Alice Tully Hall at 7:30. $25. Pre-concert talk at 6:30.

MOSTLY MOZART—Lincoln Center's festival continues with the Kalichstein-Laredo-Robinson Trio, featuring pianist Joseph Kalichstein, violinist Jaime Laredo, cellist Sharon Robinson; with hornist David Jolley, clarinetist Harold Wright. Mozart's Violin Sonata in C, K. 14; Beethoven's Clarinet Trio in B-flat, Op. 11; Brahms's Horn Trio in E-flat, Op. 40; Mendelssohn's Piano Trio in C Minor, Op. 66. Avery Fisher Hall at 8. $12–$23. Pre-concert recital at 7 features the trio performing Mozart's Trio No. 3 in B-flat, K. 502.

CHAKA KHAN—With El DeBarge. The Beacon Theater, Broadway and 74th St. (307-7171), at 8. $25, $27.50.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Amy Kaiser of the Dessoff Choirs and the Mannes Chamber Singers leads the audience in singing Rossini's *Stabat Mater;* Verdi's *Four Sacred Pieces.* CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

BRONX ARTS ENSEMBLE, Edward Brewer conducting and on harpsichord; with soprano Margaret Astrup. Works by Handel, Scarlatti, Telemann. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd., Bronx (212-601-7399).

ALLMAN BROTHERS—Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 8/11 at 8: Verdi's *Rigoletto* (in Italian, with supertitles), Colneri conducting; Woods, Redmon, Cowan, Thompson, Edmund Toliver (debut). 8/13 at 8: Verdi's *La Traviata* (in Italian, with supertitles), Ajmone-Marson conducting; Gibbons, Marriott, Kneebone. 8/14 at 8: Puccini's *La Boheme* (in Italian, with supertitles), Mark Gibson conducting; Geyer, Warren, Brubaker, Perry, Lau, Mattsey. 8/15 at 8: Puccini's *Turnadot* (in Italian, with supertitles), Sloane conducting; Catherine Kelly (debut), Zseller, Scuderi, Dworchak, Baker, Brubaker, Hopkins. 8/16 at 1:30: Bizet's *Carmen* (in French, with supertitles), Ajmone-Marsan conducting; Graham, Racette, Absalom, Peterson. 8/18 at 8: *Carmen;* same as 8/16.

Other

MOZART OPERAS-IN-CONCERT—See "Concerts," 8/12, 8/13, 8/15, 8/17, 8/18.

THEATER FOR THE NEW CITY—Crystal Field's new opera for the streets, *Christopher Columbus, or Business as Usual,* featuring original music, Native American dance, and a multi-ethnic company of 50. Call 254-1109 for information about schedule and location.

DANCE

Pilobolus

JOYCE THEATER—Through 8/15. Tickets: $28. 8/10 at 8: *Ciona; Moonblind; Shizen; Walklyndon;* revival of *Ocellus; Pseudopodia;* an untitled work. 8/11 at 8: *The Particle Zoo; Axons; Clandestiny; Pseudopodia; Sweet Purgatory* by Robby Barnett, Alison Chase, Michael Tracy, and Jonathan Wolken. 8/12 at 8: *The Particle Zoo;* a new duet; *Televisitation; Debut C.* 8/13 at 8: same as 8/11; 8/14 at 8: same as 8/12. 8/15 at 2: same as 8/10; 8/15 at 8: *Land's End;* a new solo; revival of *Alraune; Walklyndon; Day Two.*

Feld Ballets/NY

JOYCE THEATER—8/18–8/29. Tickets: $28. 8/18 at 8: *Ion; Evoe; Wolgang Strategies;* preview of *Frets and Women.*

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER PLAZA—Free. (875-5400). 8/12 at 5:30: "Dalia Carella: Dances of Passion," featuring Turkish and Moroccan Gypsy dances; at 8:15: Trisha Brown Dance Company. 8/13 at 5:30: "Fresh Stuff," featuring new dance from Solomons Company Dance; at 6:30: "Fresh Stuff," featuring new dance from Craig Harris and Tailgater's Tales. 8/14 at 5:30: Jazz on the Plaza; see "Concerts," 8/14; at 8:15: Garth Fagan Dance. 8/15 at 8:15: Garth Fagan Dance. 8/16 at 3:30: The Maine French Fiddlers; see "Concerts," 8/16; at 7: Red Hot and Jazz: the R&B Connection; see "Concerts," 8/16.

Other

I GIULLARI DI PIAZZA—See "Concerts," 8/12, 8/14.

SITESEEING—The Adobe Theatre Company presents site-specific dances. Soho Rep, 46 Walker St. (580-8416). 8/13–8/16 at 8. $7.

AFRICAN DIALOGUE—Featuring Pyramyd, a group of dancers, musicians and singers. Brooklyn Children's Museum, 145 Brooklyn Ave., at St. Mark's Ave., Brooklyn (718-735-4400), at 6:30. $3.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder.

Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **((M)** **AE.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **()** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish. Spcls: paella Valencia, zarzuela, chicken riojana. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10:30. Guitarist Thu.–Sat. from 6. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.—Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.—midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

RUPALI—715A Second Ave., bet. 38th–39th Sts. (599-8979). Casual. Indian. Spcls: tandoori mixed grill, roghan josh. L Mon.–Fri. 11:30 a.m.–3:30. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and to-

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mato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–

Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.—Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE NICHOLSON—323 E. 58th St. (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). *Formal. French. Spcls: filet of lamb with basil potato* puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Atheneé (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. *Northern Italian. Spcls: tortolloni* with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIAM—1411 Second Ave., bet. 73rd–74th Sts. Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri.3:30–11:30, Sat. to midnight. **(M)** **MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). ***The Stanhope Dining Room:*** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, *finocchio con funghi, costoletta milanese. Res. sug.* L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.—Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS—The Fifteenth Annual New York Renaissance Festival continues through 9/20 (weekends only and 9/7) at Sterling Forest in Tuxedo, NY. Features the "Royal Luncheon" (where visitors feast with the Queen) and "Joust on Horseback." $11-$13. Details (914-351-5171). . . .**The Eighteenth Annual Harlem Week Festival** continues through 8/16. **An Old Fashioned Block Party** is 8/14 from 5 to 9. Be-bop, blues and dance music. At 139th St. between Malcolm X Blvd. and Fifth Ave. Free (722-9534). Call for details regarding other events (427-3315). . . .**The Sixteenth Annual City Gardeners' Harvest Fair** is 8/15-16 from 11 a.m.-6. Features vegetable, fruit and flower contests on Sat. and a bluegrass and banjo contest on Sun. Floyd Bennett Field, Brooklyn. Rain or shine. Free (212-233-2926 or 718-338-3799). . . .**Coney Island U.S.A** presents **The Seabreeze Avenue Brooklyn Summerfest** on 8/16 from 10 a.m.-6. Features arts, crafts, food and demonstrations. Along Seabreeze Ave. from Ocean Parkway to West 5th St. Rain date: 8/30. Free- . . . .**Seafest '92** continues through 10/12 at the **Intrepid Sea-Air-Space Museum,** Pier 86 at 12th Ave. and 46th St. **Coast Guard Crusade** is 8/15-18. Features tours of Coast Guard Cutters. Museum hours: Wed.-Sun., 10 a.m.-5. $4-$7 (245-0072).

EXHIBITS—Making Faces: Art from Studio in a School, an exhibition featuring more than 300 works of art by New York City public school children, continues at the **World Financial Center Courtyard Gallery** until 9/13. Between the Hudson River and West St. and between Vesey and Liberty Sts., across from the World Trade Center. Mon.–Fri., 11 a.m.–7, and weekends, noon–5. Free (431-6300). . . .**The New York Botanical Garden,** 200 St. and Southern Blvd. in the Bronx, presents **Green Treasures: Useful Plants of the Tropical Rain Forests,** an exhibition that recreates a Central American tropical rain forest. Continues through 10/25. NYBG Hours: 10 a.m.–5. $2-$3 (220-8777). . . .**Take Action,** an exhibit of the the works of fifty artists designed specifically for delegates at the Democratic National Convention, continues at Westbeth Gallery until 9/8. At 55 Bethune St., Greenwich Village. Tue.-Sun., noon to 8. Free (989-4650). . . .**FDR: Commander in Chief,** a tribute to the former president featuring historical documents and displays, continues through 11/30 at the **Intrepid Sea-Air-Space Museum** on Pier 86 at 12th Ave. and 46th St. Hours: Wed. to Sun. 10 a.m.-5. $4-$7 (245-0072). . . .**Nikon House** hosts **Exposure: Fifteen Years of Outside Photography,** featuring sixty color photos from fifteen years of **Outside Magazine**. Through 9/5 from 9:30 a.m.-5:30, Tue.-Sat. Free (586-3907).

PERFORMANCES—Cypreco of America Theater Group presents **Mrs. Feminin,** a comic look at the battle between the sexes, on 8/17 at 7:30. Hosted by **The Queens Borough Public Library** at the Steinway Branch, 21-45 31 St., Long Island City. Free (718-728-1965). . . .**The Onyx Theatre Company** presents **Black Women's Stories: One Deaf Experience,** on 8/12-14 at 7:30; 8/15-16 at 2 and 7:30. Features sign language and voice interpreter. At LaGuardia Community College, 31-10 Thompson Ave., Long Island City. $12, $15 (427-1880 or 800-421-1220).

BENEFITS—Grand Tour Design presents **Chez Hamptons,** on 8/14-16, to benefit The Nature Conservancy and The East End Hospice. Features **Kick-off Cocktail Launch** on 8/14 from 6:30-9:30 at the Country Club, Conscience Point; $25. **The Meet 'N Greet Brunch** is 8/15 from 11 to 1; $35. **The Designer Fantasy Picnic Dinner & Auction** is 8/15 at 8; $75 to $125. Call for details (741-2409).

LECTURES, DISCUSSIONS, AND READINGS—Brentano's Bookstores, 597 Fifth Ave, presents **Roddy Doyle** reading from *The Van* on 8/18 from 7. Free (826-2450). . . .**The Friends of Fort Tryon Park** presents **The Tomb of Jean d'Alluye and the Armored Gisant,** a gallery talk by Richard Wittman on 8/15 from noon and 2. Part of the "Saturdays at the Cloisters" series. The Cloisters, Fort Tryon Park. Free with admission (923-3700, ext. 126). . . .**The Learning Annex** presents two one-night courses: **The Art of Networking** is 8/12 from 6:30-9:30 describing how to build contacts. **Letting Go of Clutter** is 8/17 from 6:30-9:30. $29 each (570-6500). . . .On 8/18 at 8, **Robert Kanigel** autographs and reads from **The Man Who Knew Infinity: A Life of the Genius Ramanujan**. At Endicott, 450 Columbus Ave. between 81st and 82nd Sts. Free (787-6300). . . .**The Living Theatre,** 272 East 3rd St., presents **More Stories from the Pagan Pagoda** by **Alvin Eng**. Describes the conflict between Chinese America's past and future. Suggested donation $5 (979-0604).

TOURS

DISCOVERY ART TOURS—8/14, 21, 28 at noon: Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $18; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave, and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 (861-1876).

CITYWALKS—Tours with John Wilson. 8/15 at 1, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .8/16 at 1, **Fifth Ave. from Forty-Second St to the Plaza**. Meet at the southwest corner of Fifth Ave. and 42nd St. . . .Weekday walks through August: Tues. and Fri. at 10 a.m., Wed. at 6, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Tues. at 3, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .Thurs. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

MUNICIPAL ART SOCIETY—Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049 or 935-3960).

BIG ONION WALKING TOURS—8/14 at 9:30 a.m., **Ellis Island**. $15; students and seniors $12. . . .8/15 at 6, **Brooklyn Bridge to Brooklyn Heights**. . . .8/15 at noon, **Civil War and Draft Riots**. $9 adults, $7 students and seniors; reserve (439-1090).

ADVENTURE ON A SHOESTRING—8/16 at noon, **East Village**. . . .8/16 at 3, **Murray Hill.** $5; call for reservations and meeting place (265-2663).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Sundays at 2 through 8/30, **Chelsea Walk.** Meet at East 23rd St. and Fifth Ave. nr. the Flatiron Building. $10 (979-2388).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/16 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 8/16 from 9:30 a.m. to 12:30, **Ellis Island.** $12.

URBAN EXPLORATIONS—8/15 from 6 to 9, **Battery Park City and on the Hudson**. . . .8/16 from 1 to 4, **Riverside Park and the Upper West Side**. $15; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 8/23 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .8/30 at 6; 8/15 at 2: A **Writer's Walk Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .8/15, 22, 29 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .8/16, 29 at 2; 8/15 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .8/15, 22, 29 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .8/29 at 6; 8/16 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .8/16, 30 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .8/15, 22, 30 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .8/15, 22, 29 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .8/16, 30 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .8/16, 23, 29 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .8/16, 23, 30 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 8/19 at 6: **Brooklyn Bridge to Downtown Brooklyn Height,** meet at 23rd St. and Sixth Ave. $2 (473-5159 eves. to 11 p.m.).

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 8/14 at 7:40; 8/15 at 7:10; 8/16 at 3:10; vs. Philadelphia. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. Next home game: 8/18 at 7:30 vs. Oakland.

STEPS—Hispanic Half-Marathon, 13.1M. 8/16 at 9 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

ALLEN'S COMPANY—I'm Alive and Livin'! A participatory show with an anti-drug theme about a young boy who pretends his bedroom is a spaceship; for ages 5–12. 8/14 at 1:30. Judith Anderson Theatre, 442 W. 42nd St. (864–2190). $7; $5 each for groups of ten or more; reserve.

I DRAW MY DREAM HOUSE—An exhibition of prize-winning drawings with environmental concern by children ages 7–15 from more than 50 countries. 8/17–30 from 9 a.m.–5. General Assembly lobby, United Nations, First Ave. and 45th St. (759–0760). Free.

LINCOLN CENTER OUT-OF-DOORS—Tom Paxton. Folk music just for children. 8/13 at 10:30 a.m. Rain date 8/14. . .**Clown Theater Day.** An afternoon of clowns, magicians, jugglers, acrobats, and vaudeville. 8/15 at 1. Rain date 8/16. Fountain Plaza, Lincoln Center, 65th St. and Broadway (875-5400). Free.

I GUILLARDI DI PIAZZA—1492-1992: Earth, Sun, and Moon. A mixture of Southern Italian and native American ritual songs and dances, featuring and the Thunderbird American Indian Dancers. 8/12 at 12:30. Jeannette Park, 55 Water St. Also on 8/14 at 12:30 at Austin J. Tobin Plaza, off Church St., World Trade Center (475-2555). Free.

THE FISHERMAN'S WIFE—A musical version of the familiar tale, written by Bill Wheeler and Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 8/30. Wings Theatre in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

THE THREE CLOWNS—An original musical with jazz, tango, rock, and soft shoe in which five characters overcome life's problems on and off stage; for ages 5 and up. Presented by the Summer Family Musical Theater. 8/12–14 at 11 a.m. and 1; 8/15 at 11 a.m., 1, and 3. Church of St. Jean Baptiste, 167 E. 75th St. (754–6238). $6; adults $10; group rates available.

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wed. from noon to 3; through August. 40–42nd Sts. bet. Fifth and Sixth Ave. (983-4142). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. Sun. at 11:30 a.m.; through August. 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30, 2:30, and 3:30; Sat. and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **The Boy Who Cried Wolf.** And other stories, presented by Mark McKillip of the Puppet Art Troupe; for ages 3–8. 8/13 at 2:30. Chatham Square Branch, 33 E. Broadway (864–6598). . .**Stories From Around the World.** Told by Ron Sopyla, with audience participation; for ages 3–8. 8/18 at 4. Epiphany Branch, 228 E. 23rd St. (679-2645).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675–6677). $4.

CITY GARDENERS' HARVEST FAIR—Enjoy hay and pony rides, square dancing, face painting, races, games, music, and craft demonstrations. 8/15 and 16 from 11 a.m.–6. Gateway National Recreation Area, Floyd Bennett Field, Brooklyn (718–338–3799). Free.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718–646–9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53–51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Mon.–Fri. 10 a.m.–5; weekends and holidays till 5:30; under 3, free; 3–12, .50; adults $2.50.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718–720–5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Laura Simms will tell Hans Christian Andersen's *The Nightingale*; for ages 5 and up. 8/15 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360–3456; weekends 800-834-3832). Free. . .**Sandbox Stories.** Listen to tales from around the world with professional storytellers John Colligan, Tim Norman, and Ron Sopyla; for ages 3 and up, accompanied by an adult. In Central Park's playgrounds through 8/14: Wed. at 10:30 a.m.; Thurs. at 3:30; Thurs. at 3:30 at W. 86th St.; Thurs. at 10:30 a.m. at W. 81st St.; Thurs. at 2; Sat. at 2:30 at W. 67th St.; Tues. at 2 at E. 108th St.; Fri. at 10:30 a.m. at E. 96th St.; Tue. at 3:30 at E. 85th St.; Mon. at 10:30 a.m. at E. 77th St.; Mon. at 2 at E. 72nd St.; Mon. at 3:30 at Heckscher Playground near W. 72nd St. (360–2766). . .**Belvedere Castle: Ninja Turtles vs. Park Turtles.** Learn all about them with Alan Salzburg of the New York Turtle and Tortoise Society; for ages 5–11. 8/15 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve. . .**The Dairy: Double Bubble Trouble.** Make bubble paintings with the resident bubble master; for ages 5–11. 8/16 at 1:30. 65th St., mid-park (794–6565). Free; reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Exhibit: **Urban Tree House—**A replica of an urban eco-system with activities based on the theme "Reduce, Recycle, Reuse, and Rethink." Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

NEW YORK CITY FIRE MUSEUM—Learn about fire safety and examine the tools of firefighting: buckets and helmets, as well as trumpets, toy models, and parade hats, in this renovated 1904 firehouse. 278 Spring St. bet. Varick and Hudson Sts. (691-1303). Hours: Tue.–Sat. 10 a.m.–4; 50¢; adults $3.

BOOKS

COME BACK, PUPPIES, by Jan Ormerod. Preschool. Lothrop, Lee & Shepard Books, $13.

DINOSAUR DRESS UP, by Allen L. Sirois; illustrated by Janet Street. Tambourine, $15.

TOWNSEND'S WARBLER, by Paul Fleischman. Grades 2–6. HarperCollins, $13.

SMELL, THE SUBTLE SENSE, by Alvin, Virginia, and Robert Silverstein; illustrated by Ann Neumann. Grades 3–6. Morrow, $14.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/12: Ed Bonoff Quartet. 8/13: Carla White and Her Trio. 8/14, 15: Houston Person and Etta Jones. 8/16: Alexis Parsons and Her Trio. 8/17: Meyers and Co. Quintet. 8/18: John R. Jones and His Trio. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/16: Brazilian singer-guitarist Joao Bosco and his Trio. 8/17: Guitarist Dwight Sills with Glen Pearson, Greg Jones and George Gray. 8/18–23: Gato Barbieri. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/13: An Evening with DeDannan. 8/14, 15: Betty Buckley. 8/18: An Evening with Steve Hackett. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/15: Pianist Barry Harris with Billy Higgins on drums and Ray Drummond on bass. 8/16: Robin Eubanks Quartet. 8/17–22: Pianist John Hicks with Chico Freeman on saxophone and Walter Booker on bass. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 8/12: P.J. Harvey; Lotion. 8/13: Dreambox. 8/14: Sugar time; Drop Nineteens. 8/15: Work Dogs; Loud Speaker; Surgery. 8/18: The Suns. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Every Wed.–Fri. from 5:30–8:30: Phoebe Legere. Through 8/16: Winard Harper Quartet featuring Craig Handy. 8/18–23, 25–30: Phoebe Legere. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/14: Jerry O'Sullivan on uillean pipes. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/16: The Ritz. 8/18–24: Helen Merrill with Torriezito, John Goldsby, and Terry Clarke. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/12: Rudy Linka Quartet. 8/13: Mike LeDonne Trio. 8/14: Ken Peplowski Quintet. 8/15: Randa McNamara Quartet. 8/16: Alan Bates Quartet. 8/17: Joel Forrester Trio. 8/18: Claude 'Fiddler' Williams Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/12, 13: Pianist Joanne Brackeen. 8/14, 15: Joanne Brackeen with Santi DiBriano on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/12: Wildlife Laurels. 8/13: M. Doughty's Soul Coughing; Homer Erotic; Jeff Buckley. 8/14: Archie Roach; Downtown Music Gallery. 8/15: God is my Co-Pilot. 8/16: Charles Gayle Trio. 8/17: Jorge Sylvestor Quintet with Bill Ware. 8/18: Ned Rothenberg and Glen Velez Duo; Marc Edwards Band. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 8/12: Tap dancer Jimmy Slyde. 8/13: Singer Liliane Stow and Trio with special guest Angela Simmons. 8/14: Singer Jeree Wade and Trio with special guest Carol McKenna, followed by the Latebird Show with Jon Hammond and Barry Finnerty. 8/15: Singer Dakota Staton and Trio, followed by the Latebird Show with Jon Hammond and Barry Finnerty. 8/17: Keisha St. Joan and Trio. 8/18: Robert Silverman Quartet. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/12: Hook Cracked Ice and the Bug All-Stars. 8/13: Web Wilder and The Badlees. 8/14: Toy Caldwell and Marty Lebow. 8/16: David Broza and Spyro Gyra. 8/17: Holly Dunn. 8/18: This Is It. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/12, 13: Lil'Ed and the Blues Imperials. 8/14, 15: Angelo and the Fins. 8/16: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 8/17: Ladies Night with the Eastside Blues Band. 8/18: Paul Mark and the Van Doreens. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/15, Tue.–Sat. at 9:15 and 11:15: Queen Esther Marrow performing the Golden Hits of Sarah Vaughan. Woody Allen holds forth most Mondays. From 8/18: Jazz singer-pianist Jo Thompson. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Frank Fighera and Slam. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/12: The River Boys. 8/13: The David Tee Band. 8/14: The Whole Thing. 8/15: The Touch. 8/16: Steel Breeze featuring Tony Bruno, Jim Laird and Nick Lohri. 8/17: Four Sticks - A Led Zeppelin Tribute. 8/18: Tramps Like Us. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/12, 13: Latin jazz with Eddie Palmieri. 8/14: Prince Kalunda. 8/17: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. 8/18: Simbi. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/16: Richard Davis and Friends. 8/17: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/14, 15: The Manhattans. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 8/13, 15: Bob Dorough Trio with Roy Cumming on bass and Steve Berger on drums. 8/18, 19, 21, 22: Toshiko Akiyoshi Trio with Ira Coleman on bass and Kenny Washington on drums. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Clive and Suzanne Phillips in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 8/12: Terrance Simien and the Mallet Playboys. 8/15: King Sunny Ade and his African Beats plus special guest Poi Dog Pondering. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 8/12 at 9: *El Barrio '92*, a new musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 8/17: "Salsa Meets Jazz" featuring Dave Valentin and his group with guest jazz solist Nestor Torres. **Terrace:** 8/12–16: Jiro Rantalaa Quartet with Mark Egan on bass, Lew Soloff on trumpet and Remy Eskelin on drums. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/16: Bill Frisell Band with Don Byron, Billy Drewes, Curtis Fowlkes, Kermit Driscoll and Joey Baron. 8/17: The Vanguard Jazz Orchestra. 8/18–23: Clark Terry Quintet. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 8/12, 13: Tom Harrell Quintet with Danilo Perez, Javon Jackson and Bill Goodwin. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 8/12: Kris Parker's 27th BDP. 8/13: The Authority Glorified Chicken. 8/15: Little Women. 8/17: Frankie Jackson's Soul Kitchen. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 8/15, 17–22: Guitarist Gene Bertoncini with Michael Moore on bass and Roger Kellaway on piano. 8/16, 23: Teri Thornton Duo. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. Through 8/16, Tue.–Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Jake Johannsen. 8/17 at 8, 8/18–20, 23, 24 at 7:30 and 9, 8/21, 22 at 8 and 10:30: Caroline's Comedy Hour Tapings for Television hosted by Rich Jeni. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/16: Johnny Lampert, Bill Rutkoski, Matt Burke, Al Romero, Darrell Hammond, Danny Curtis and Scott Bruce. 8/17–23: Stu Trivax, Nancy Redman, Keith Anthony, Rick Scottie, Mike Eagan, Darrell Hammond, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/12: Comedy-magicians Jamy Ian Swiss and Imam with magician Meir Yedid. 8/13–15: Magician Rocco, juggler-comedian Fred Andersen, and pianist Rich Sanders. 8/18: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/16: Brett Butler, Dennis Regan, Ralph Harris, and Frank Santorelli. 8/18–23: Sue Kolinsky, Billy Jaye, Mike Sweeney and Warren Hutchinson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 8/12 at 10:30: Sydney; Pro-jam with Flay of Soul. 8/13 at 9:30: Scuba Diva; Andy Craft at 10:30. 8/14 at 10:30: Reigndance. 8/15 at 10:30: Christopher Max and the Liberation Party. 8/18 at 9:30: Strange Indeed; People Talking at 10:30; Where's Charlie at 11:30. **No credit cards.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from from 9–1 a.m. **The Blue Room:** Through 9/3, Tue.–Thu. from 9–10:30: Ann Hampton Callaway with pianist Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 8/13, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: *The Elegance of Duke Ellington* featuring "All Four Fun". 8/14–9/6, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11, Sun. at 7: Lypsinka! Now It Can Be Lip-Synched. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/12 at 7:30: Baus & Troche's *Candid Tandems*, characterization. 8/13 at 8: Ed Murray and friends. 8/14 at 8: Singer Irene Jaeger. 8/15 at 8: Variety Show with Dennis Nulman; *Two Men and a Chick from Jersey*, sketch comedy. 8/16 at 5:30: Singer Bill Waldinger; Singer Ray Santos at 8. 8/17 at 8: Sidney Myer; *99% Artfree*, Bill Dyszel's Opera Spoof at 10. 8/18 at 8: After Hours Comedy Troupe. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/12 at 8: Satin Dolls; Larry Ellis at 10:30. 8/13 at 8: Bonnie Simmons; The Tonics at 10:30. 8/14 at 8:30 Phillip Officer; Miss Coco at 11. 8/15 at 8:30: Terri White; Kate Lyn Hopkins at 11. 8/16 at 8: *Picking Up The Pieces*, Skip Kennon revue. 8/17 at 8: Andrew Lippa; Michael McQuary at 10:30. 8/18 at 8: Satin Dolls; Larry Ellis at 10:30. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 8/12 at 8: Singer Wylie Allen; Anthony, characterization at 10. 8/13 at 8: *Bourbon Street Naughties '92*, musical comedy. 8/14 at 8: Singer Steve Stavola; The MGM Society, musical comedy characterizations at 10. 8/15 at 8: Change Of A Dress, improvisational comedy; Miss Coco, musical comedy persona at 10. 8/17 at 8: *Starting Here, Starting Now*, musical revue. 8/18 at 8: J.Q. and the Bandits; Far Beneath Gotham, improvisational comedy at 10. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/12, 19 at 9: Celeste Simone presents *The World's My Stage*. 8/17 from 9–1 a.m.: Laser Karaoke. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.– Sat. from 10–2 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/29 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue*, starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with *A Czar's Picnic: The Magic of the Russian Tea Room with Faith Stewart-Gordon*, 8/12 at 7. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 8/12, 19 at 10:30: Sharon Douglas. 8/13, 14 at 11: *White Lies*, musical revue. 8/17, 18 at 7:30: The Singing Experience; Magician Michael Marin at 10:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 8/12, 14 at 7: Exa Brown Duo; Tango Man at 10:30. 8/13 at 7: The Nat Jones Duo. 8/14 at 11: Monday Night Live with m.c. Rocco Primavera. 8/18 at 10:30: An Evening with Christopher Mason. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** 8/13 at 8:30, 8/14 at 9:30: Eden Atwood with songs from her new album *Today*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

HOTEL WALES—1295 Madison Ave., bet. 92nd–93rd Sts. (876-6000). **Pied Piper Room:** 8/16 at 6: Pianist Ilan Rechtman with Matthew Sullivan on oboe perform works by Handel, Britten, Rachmaninov, Schumann and Gershwin. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30, Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Jerry Kravat's Club 53:** Through 8/29: Singer Peggy Lee appears every Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11, singer-pianist Bob Shephard. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM;
1560 AM

Wed., Aug. 12

2:00/WNCN—C.P.E. Bach: Cto. for Flute in d; **Mendelssohn:** *The First Walpurgis Night*, Ov.

WQXR—Bernstein: *West Side Story*, "Symphonic Dances."

3:00/WNCN—Handel: *Royal Fireworks Music;* **Rodgers:** *On Your Toes.*

WQXR—Ravel: *Le Tombeau de Couperin.*

4:00/WNCN—Elgar: *Pomp and Circumstance*, March No. 2 in a; **Saint-Saëns:** *The Yellow Princess*, Ov.

WQXR—J.C. Bach: Cto. for Cello in c.

5:00/WNCN—Grainger: *Shepherd's Hey;* **Heinichen:** Cto. for Diverse Instruments in D.

WQXR—Holst: *St. Paul's Suite.*

6:00/WNCN—Vejvanovsky: Sonata in Seven Parts; **Vivaldi:** Cto. No. 11 in d.

7:00/WNCN—Weinberger: *Schwanda the Bagpiper*, Polka and Fugue; **Cimarosa:** Cto. for Two Flutes in G; **Pfitzner:** *Palestrina*, Act II Prelude.

WQXR—Beethoven: Trio for Violin, Cello, and Piano No. 1 in E-Flat.

8:00/WNCN—"The Caramoor Festival Concerts."

WNYC—Biber: *Sonatas of the Rosary;* **Gounod:** Songs and Duets.

WQXR—Strauss: *Death and Transfiguration.*

9:00/WNCN—Mendelssohn: Octet in E-Flat.

Thu., Aug. 13

2:00/WNCN—Mozart: Divertimento No. 3 in F; **C.P.E. Bach:** Sym. in E-Flat.

WQXR—Saint-Saëns: Cto. for Cello No. 1 in a.

3:00/WNCN—Brahms: "Variations on a Theme by Haydn"; **Various:** English Consort Music.

WQXR—Beethoven: Cto. for Piano No. 1 in C.

4:00/WNCN—Spohr: *Faust*, Ov.; **Cassado:** *Requiebros.*

WQXR—Weber: *Peter Schmoll*, Ov.

5:00/WNCN—Vivaldi: Cto. for Two Violins in B; **Haydn:** Sym. No. 2 in C.

WQXR—Mozart: Sym. No. 18 in F.

6:00/WNCN—Bach: Fugue in G, "The Jig"; **Chihara:** *The Tempest.*

7:00/WNCN—Addinsell: *Warsaw Concerto;* **Mozart:** Violin Sonata in E-Flat; **Goetz:** *Taming of the Shrew*, Ov.

WQXR—Dvorák: Trio for Violin, Cello, and Piano No. 1 in B-Flat.

8:00/WNCN—Haydn: String Qt. in D; **Falla:** "Four Spanish Pieces."

WNYC—Fauré: Songs and Duets: **Rejcha:** Qnt. in E for Horn, Two Violins, Viola, and Cello.

WQXR—Tchaikovsky: Sym. No. 1 in g, "Winter Dreams."

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f.

Fri., Aug. 14

2:00/WNCN—Haydn: String Qt. in g, "The Rider"; **Mozart:** Sym. No. 17 in G.

WQXR—Copland: *Red Pony Suite.*

3:00/WNCN—Britten: *Soirées Musicales;* **Schumann:** *Julius Caesar*, Ov.

WQXR—Schumann: Intro. and Allegro Appassionato in G for Piano and Orch.

4:00/WNCN—Humperdinck: *Hansel and Gretel*, "Witch's Ride"; **Bach:** Prelude and Fugue on the Name "B.A.C.H."; **Mendelssohn:** String Sym. No. 5 in B-Flat.

WQXR—Bizet: *Carmen*, Suite.

5:00/WNCN—Dvorák: Polka; **Vivaldi:** Cto. for Violin No. 10 in G, "La Cetra."

WQXR—Handel: Cto. Grosso No. 2 in B-Flat.

6:00/WNCN—Mussorgsky: *Triumphal March;* **Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat; **Rameau:** Cto. Grosso No. 4 in B-Flat.

7:00/WNCN—Borodin: *Prince Igor*, "Polovetsian Dances"; **Gretry:** Cto. for Flute in C.

WQXR—Strauss: Sonata for Violin and Piano in E-Flat.

8:00/WNCN—C.P.E. Bach: Cto. for Flute in a; **Mozart:** Sym. No. 21 in A; **Rossini:** *Otello*, Ov.

WQXR—Suppé: *Poet and Peasant Overture;* **Dvorák:** Sym. No. 7 in d.

9:00/WNCN—Schumann: Cto. for Piano in a.

Sat., Aug. 15

10:00 a.m./WNCN—Haydn: Cto. for Cello in C; **Walton:** *Scapino*, "Comedy Overture."

WQXR—Khachaturian: *Masquerade*, Suite; **Handel:** Sonata for Violin and Continuo in D.

11:00 a.m./WNCN—Wagner: *Tannhaüser*, Ov. and "Venusberg Music"; **Mozart:** Cto. for Piano in D "After J.C. Bach."

WQXR—Sibelius: *Karelia;* **Schubert:** Impromptu for Piano No. 1 in f.

NOON/WNCN—Beethoven: Piano Sonata No. 8 in c, "Pathétique"; **Albinoni:** Cto. in C.

WQXR—Bach: Cto. for Two Violins in d.

1:00/WNCN—Brahms: Sym. No. 2 in D.

2:00/WNCN—Haydn: Sym. No. 58 in F; **Endler:** Sinfonia in F; **Vivaldi:** Flute Sonata No. 6 in g, "Il Pastor Fido."

3:00/WNCN—Liszt: *Mephisto Waltz*, No. 1; **Cimarosa:** Sym. in D.

4:00/WNCN—Gershwin: *An American in Paris;* **Paganini:** Sonata No. 4 in E.

5:00/WNCN—Debussy: *Suite Bergamasque;* **Vivaldi:** Cto. No. 12 in E.

6:00/WNCN—Boccherini: Guitar Qnt. in C, "The Madrid Retreat."

7:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **Haydn:** Sym. No. 38 in C.

8:00/WNCN—Brahms: Viola Sonata No. 2 in E-Flat; **Sibelius:** *Tapiola;* **Boyce:** Ov. No. 5 in F.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d.

Sun., Aug. 16

10:00 a.m./WNCN—"Classic Guitar." **Ponce:** *Concierto del Sur;* **Diabelli:** Serenade for Flute and Guitar.

WNYC—Handel: "Notte placida e cheta"; **Mozart:** "A Musical Joke."

WQXR—Bizet: Sym. in C; **Vivaldi:** Cto. for Cello in c.

11:00 a.m./WNCN—Ravel: *Bolero;* **Martines:** Sinfonia in C.

WNYC—Bizet: Sym. in C; **Rossini:** *Soirées Musicales.*

WQXR—Bridge: *Sea Suite;* **Mozart:** Serenade in c for Winds.

NOON/WNCN—Wagner: *Siegfried Idyll;* **Vivaldi:** Cto. for Viola d'Amore in d.

WNYC—Suk: Serenade for Strings; **Ponchielli:** Wind Qt.

1:00/WNCN—Chicago Symphony Orchestra. **Carpenter:** *Sea Drift;* **Ginastera:** Cto. for Piano No. 1; **Mussorgsky:** *Pictures at an Exhibition.* Conductor: Slatkin; pianist: Nissman.

WNYC—Sarasate: Intro. and Tarantella; **Hindemith:** *The Four Temperaments.*

WQXR—Haydn: Sym. No. 83 in g, "The Hen"; **Debussy:** *Children's Corner Suite.*

2:00/WNYC—New Jersey Symphony Orchestra. **Walker:** Lyric for Strings; **Harbison:** Clarinet Cto.; **Diamond:** *The Sacred Ground.* Conductor: Wolff.

WQXR—Bach: Cto. for Violin and Oboe in c; **Sibelius:** *Scènes Historiques.*

3:00/WNCN—Bach: Toccata and Fugue in d; **Telemann:** Cto. for Three Trumpets in D.

4:00/WNCN—Grieg: *Peer Gynt*, Suite No. 1; **Ireland:** *Epic March.*

5:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Abel:** Sym. No. 1 in G.

6:00/WNCN—Haydn: Cto. for Cello in D; **Handel:** Cto. Grosso No. 1 in G.

7:00/WNCN—Bizet: *Children's Games;* **Liszt:** *Les Préludes.*

8:00/WQXR—"Sunday Night Opera House." **Berlioz:** *Beatrice et Benedict.* Soloists: Baker, Tear, Eda-Pierre, Watts, Allen, Bastin; conductor: Davis.

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat.

Mon., Aug. 17

2:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in g; **Vaughan Williams:** *Folk Song Suite.*

WQXR—Copland: *Danzon Cubano.*

3:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Vivaldi:** Cto. for Violin No. 3 in G, "La Stravaganza."

WQXR—Beethoven: Cto. for Piano No. 3 in c.

4:00/WNCN—J.C.F. Bach: Sym. No. 3 in d; **Adam:** *Giselle*, Act II.

WQXR—Corelli: Cto. Grosso No. 10 in C.

5:00/WNCN—Popper: *Elfentanz;* **Vivaldi:** Chamber Cto. in F; **Saint-Saëns:** Allegro Appassionato.

WQXR—Saint-Saëns: Intro. and Rondo Capriccioso for Violin and Orch.

6:00/WNCN—Viadana: Sinfonia, "La Padovana"; **Torelli:** Sinfonia for Trumpet.

7:00/WNCN—Borodin: *In the Steppes of Central Asia;* **Haydn:** Cto. for Flute and Oboe No. 4 in F.

WQXR—Brahms: "Variations on a Theme by Paganini" for Piano.

8:00/WNCN—Mozart: String Qnt. in B-Flat; **Bax:** *Festival Overture;* **Vivaldi:** Cto. for Violin in c, "Il Sospetto."

WQXR—Vivaldi: Cto. for Violin in E-Flat; **Beethoven:** Sym. No. 4 in B-Flat.

9:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral."

Tue., Aug. 18

2:00/WNCN—Vogler: Sinfonia, "La Scala"; **Dvorák:** "Prague Waltzes."

WQXR—Ravel: Sonatine.

3:00/WNCN—Bach: Brandenburg Cto. No. 6 in B-Flat; **Buxtehude:** Trio Sonata in B-Flat.

WQXR—Brahms: *Tragic Overture.*

4:00/WNCN—Glazunov: Suite in E, "From the Middle Ages"; **Cirri:** Cello Sonata No. 6 in A.

WQXR—Vaughan Williams: *The Lark Ascending.*

5:00/WNCN—Pisendel: Sinfonia in B-Flat; **Vivaldi:** Chamber Cto. in C; **Grainger:** *Molly on the Shore.*

WQXR—Bach: Brandenburg Cto. No. 6 in B-Flat.

6:00/WNCN—Molter: Cto. for Trumpet in D; **Rodgers:** *Victory at Sea.*

7:00/WNCN—Rossini: *The Thieving Magpie*, Ov.; **Roman:** Cto. for Oboe in D; **Buck:** *Festival Overture.*

WQXR—Mozart: Qnt. for Strings No. 4 in g.

8:00/WFUV—"A Box at the Opera." **Mozart:** *Ascanio in Alba.*

WNCN—Wieniawski: Cto. for Violin No. 2 in d; **Haydn:** Flute Qt. in G; **Vivaldi:** Cto. for Violin No. 5 in A, "La Stravaganza."

WNYC—Bartók: Fifteen Hungarian Peasant Songs.

WQXR—Salieri: Sym. in D, "The Venetian"; Cto. for Flute, Oboe, and Orch. in C; Cto. for Piano and Orch. in D.

9:00/WNCN—Schumann: Sym. No. 4 in d.

WQXR—Dvorák: Sym. No. 8 in G; **Beethoven:** Six Bagatelles for Piano.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., AUG. 12

7:30 p.m.
9 Gorky Park (1983). Michael Apted's lukewarm adaptation of Martin Cruz Smith's fascinating murder-mystery novel about the intricacies of Soviet police procedure and the complicated deductions of his hero (William Hurt). With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. (2 hrs. 30 min.)

8:00
2 White Fang (1990). In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. (2 hrs.)

11 The Marilyn Files. Quick: Who left behind more conspiracy theories—Marilyn or JFK? Bill Bixby is the host of this two-hour investigation into the death of Marilyn Monroe, may she rest in peace.

13 49 Great Lakes, Fragile Seas. A one-hour *National Geographic* special about the history and future of the Great Lakes, which provide fresh water for 26 million Canadians and Americans. Narrated by Richard Kiley. (1 hr.)

TNT The Man Who Loved Cat Dancing (1973). A very solid, enjoyable Western based on Marilyn Durham's novel about a woman who flees her abusive husband and joins a gang of outlaws trying to evade a bounty hunter. With Burt Reynolds, Sarah Miles, Lee J. Cobb, Jack Warden, and bunches more. (2 hrs. 30 min.)

9:00
13 All the Vermeers in New York (1991). Iconoclastic filmmaker Jon Jost explores the discrepancy between art and life in the eighties, focusing on a hotshot Wall Street broker and his obsession with a young French actress who bears a striking similarity to a model in a Vermeer painting. With Emmanuelle Chaulet and Stephen Lack. (1 hr. 30 min.) Also shown at **10:00** on **49** and at **midnight** on **13**.

USA A Taste for Killing. Michael Biehn plays a roustabout whose charm and smile hide his violent streak. With Jason Bateman, Henry Thomas. (2 hrs.)

10:00
2 48 Hours—"Crazy About Elvis." Believe it or not, come August 16, Elvis Presley will have been dead for fifteen years (unless you count supermarket sightings). Here's a one-hour look at the ongoing Elvisination of America.

MTV MTV Unplugged. It's not as much of a stretch for John Mellencamp to strip down to acoustic instruments as for earlier performers on this show—Pearl Jam, for instance, or LL Cool J. Mellencamp plays songs old and new, backed up by a fiddle, accordion, guitar, bass, and drums (shh!). (1 hr.) Also shown Sunday at **10:00 p.m.**

10:30
13 Glories of Medieval Art: The Cloisters. Museum director Philippe de Montebello leads a half-hour tour of the Cloisters, the Metropolitan Museum of Art's medieval-art outpost. Also shown at **1:30 a.m.**

11:30
BRV Soldier of Orange (1979). Yes, Paul Verhoeven directed this film and yes, Rutger Hauer stars, but it's not the blood-and-guts-fest one would expect. Instead, *Soldiers of Orange* is a thoughtful, moving drama about the lives of six Dutch students during the German invasion of Holland. (2 hrs.)

1:30 a.m.
TMC A Day at the Races (1937). Groucho Marx as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. For what direction there is, Sam Wood was responsible. (1 hr. 50 min.)

THU., AUG. 13

8:00 p.m.
9 Eye of the Needle (1981). Satisfying, old-fashioned thriller about a Nazi spy (Donald Sutherland) in England during the war and the Englishwoman (the wonderful Kate Nelligan) who falls in love with him, unaware of his identity. (2 hrs.)

11 Little Heroes. A new film about a young girl growing up in a small Western town without friends other than a kindly old farmer and her dog. With Raeanin Simpson and—we kid you not—Hoover the Dog. (2 hrs.)

MAX The Famine Within (1990). An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. (1 hr. 30 min.)

8:30
13 Orchestra! With Dudley Moore and Sir Georg Solti. This unlikely pair continues its section-by-section exploration of the modern orchestra. Tonight: the brass section and the vastly diverse roles it can play, in works ranging from Berlioz to Wagner. (30 min.)

9:00
13 Mystery! As summer drags on, more previously shown episodes. But no more Poirot this week; rather, on to Campion. "Dancers in Mourning" is a two-parter concerning backstage pranks that grow serious, a jealous understudy, and, of course, a juicy murder. (2 hrs.)

MIDNIGHT
TNT Grease (1978). Randal Kleiser's sendup of fifties hot-bloodedness in which John Travolta plays the lead with terrific silliness and self-parody. Apart from the bland Olivia Newton-John, this is a lot of fun; with Stockard Channing. (2 hrs. 15 min.)

FRI., AUG. 14

8:00 p.m.
9 The Great Train Robbery (1979). Sean Connery, Lesley-Anne Down, and Donald Sutherland are mid-Victorian train robbers in this handsome and mildly diverting movie. (2 hrs.)

A-E Legends of the American West. The first of two one-hour specials about what the American West was *really* like. With film clips and archival photos of the most famous good and bad guys going: Billy the Kid, Jesse James, Wyatt Earp, and the rest.

LIFE Empire of the Sun (1987). Steven Spielberg's epic about a young British boy in Shanghai who, after Pearl Harbor, is separated from his parents. Nearly starving, he has to learn to tell his friends from his enemies in order to survive. With Christian Bale, John Malkovich, Miranda Richardson, Nigel Havers. (3 hrs. 30 min.)

SHO Terminator 2: Judgment Day (1991). James Cameron's mind-blowing sequel to his 1984 classic. Forget the absurd plot, the portentous tone—the special effects and thrills are uproariously witty. Especially enjoyable are the battles between the deadly, virtually indestructible cyborg (Robert Patrick) and Arnold Schwarzenegger, our überhero, playing a good cyborg. With Linda Hamilton and Edward Furlong. (2 hrs. 30 min.)

8:55
2 Moonstruck (1987). Dangerously close to becoming a maudlin, "warm" ethnic comedy, *Moonstruck* rises above all that, thanks to John Patrick Shanley's script and Norman Jewison's direction. Cher plays a young widow who considers herself unlucky in life, finally making a good move by falling in love with the opera-obsessed younger brother of her fiancé. With Danny Aiello, Nicolas Cage, and terrific work by Olympia Dukakis and John Mahoney. (2 hrs. 5 min.)

9:00
13 Evening at Pops—"A Tribute to the Music of Paul McCartney." Paul, once and for all, is *not* dead; he is, though, 50 years old. Therefore, Carl Davis, who conducted McCartney's *Liverpool Oratorio*, heads up this one-hour tribute in which the King's Singers, the Canadian Brass, Nina Simone, and others pay tribute to Paul's works. Featuring the world premiere of "Appaloosa," by Paul and Linda McCartney. More ex-Beatle-related activity at **10:00.**

49 The Big Knife (1955). Clifford Odets's writing has, unfortunately, proved quite perishable, but this take on Hollywood backstabbing holds up quite well, thanks to a cast that includes Ida Lupino, Jack Palance, Shelley Winters, and Wendell Corey. (2 hrs.)

AMC These Three (1936). William Wyler's first adaptation of Lillian Hellman's *The Children's Hour* (he made it again, using the original title, in 1961). This version is splendid, starring Merle Oberon and Miriam Hopkins as the two schoolmistresses who are put out of business by a lying student. With Joel McCrea, Bonita Granville. (2 hrs.)

10:00
7 20/20. A look at veterans of the Gulf War and the mysterious physical and psychological ailments that plague them, including chronic fatigue, bleeding gums, and short-term memory loss. (1 hr.)

13 The Movie Life of George. Monty Python veteran Michael Palin is the master of ceremonies for this one-hour examination of George Harrison's life as a film producer. Most interesting is Harrison's devotion to the making of *The Life of Brian,* which necessitated Harrison's hocking his London house and office.

SAT., AUG. 15

1:00 p.m.
MTV "Choose or Lose" Voter Registration Marathon. For seven hours, MTV tries to get out the vote by offering celebrities in the studio, live performances, and political comedians.

2:30
A-E Topaz (1969). Hitchcock's thriller, based on the Leon Uris novel, spans the globe at a breathless pace. From Cuba to Washington,

from New York to Paris, we peer into the web spun by the CIA and their French counterparts, trying to break up a Russian spy ring. (2 hrs. 30 min.)

4:00
13 Julia Child at 80. Indeed, the beloved TV cook turns 80 this summer, and this half-hour salute looks at the many contributions she's made. Followed by six consecutive episodes of Julia in the kitchen. Then, at **8:00, A Taste of Norway With Julia Child,** which combines Norse salmon and scenery. (1 hr.)

7:00
AMC The Sugarland Express (1974). Goldie Hawn and Ben Johnson star in Steven Spielberg's first picture for the big screen, a wide-open and exciting adventure picture about a young family on the run from the law in Texas. (2 hrs.)

BRV The War That Never Ends. An adaptation of works by Thucydides and Plato about the behavior of man vis-à-vis war and politics. Ben Kingsley, Alec McCowen, and Don Henderson are among the cast in this Royal National Theatre production that first aired on the BBC just days before the Gulf War. (1 hr. 15 min.)

8:00
2 NFL Football. The Cleveland Browns meet the once-mighty New York Giants in a pre-season game, live from Giants Stadium in beautiful East Rutherford, New Jersey.

7 Just Deserts. Joel Grey stars as the host of a resort where vacationers get far more than they pay for, much to their chagrin. (1 hr.)

A-E Pumping Iron (1977). Lively documentary about the muscle-mad set who compete for Mr. Universe and Mr. Olympia titles. Depending on your predilection, it is either a chance to marvel at the body beautiful or the biggest freak show in town. With Lou Ferrigno, Mike Katz, and Arnold Schwarzenegger in the role that made him a celebrity. (1 hr. 30 min.)

HBO Regarding Henry (1991). A hugely disappointing film from writer Jeffrey Abrams (whose excuse could be his extreme youth) and director Mike Nichols (whose excuse is not immediately apparent). The story is unimaginably foolish, concerning a New York lawyer (Harrison Ford) who takes a bullet in the brain and another in the shoulder and becomes a better person. (2 hrs.)

NICK SNICK. Saturday Night Nickelodeon, that is—a two-hour block of original programming for all those kids who aren't out making trouble. First, the hit sitcom **Clarissa Explains It All,** starring Melissa Joan Hart. At **8:30, Roundhouse,** a new variety show. At **9:00, The Ren and Stimpy Show,** the bizarre and beguiling cartoon featuring a prickly chihuahua and his gullible cat sidekick. And at **9:30, Are You Afraid of the Dark?,** a new half-hour anthology series in which kids tell well-worn scary stories.

USA Raising Arizona (1987). Ethan and Joel Coen's second film stars Nicolas Cage and Holly Hunter as an Arizona couple who, unable to have a child, pluck one of a new litter of five from a millionaire furniture salesman. Uproarious at times; with John Goodman. (2 hrs.)

9:00
13 The Night They Raided Minsky's (1968). A warmhearted, sincere picture starring Jason Robards Jr. as a New York burlesque comic who welcomes an Amish girl to the big town. Bert Lahr, who has a nice part, died during the filming; with Britt Ekland, Norman Wisdom. William Friedkin directed. (1 hr. 40 min.)

10:00
SHO 10th Annual Montreal Comedy Festival. A two-hour comedy special with host Lily Tomlin and performers including Steven Wright, Sinbad, and Penn and Teller.

11:00
13 Trying Times—"Hunger Chic." Carrie Fisher and Griffin Dunne in a domestic misadventure concerning a TV remote control. (30 min.)

1:15 a.m.
21 Algiers (1938). A swank, stylish romance starring Charles Boyer as Pepe Le Moko, who falls hard for Hedy Lamarr when she visits Algiers. (1 hr. 45 min.)

SUN., AUG. 16

1:30 p.m.
2 PGA Championship. Live, final-round coverage of the important golf tournament, this year being played at Bellerive Country Club in St. Louis.

2:00
A-E Popeye (1980). Robert Altman's odd, grouchy version of the wonderful old E. C. Segar comic strip, starring Robin Williams as Popeye, the grizzled swabbie with heroic forearms, and Shelley Duvall as the sublime Olive Oyl. Written by Jules Feiffer; musical numbers by Harry Nilsson. With Ray Walston and Paul Dooley. (2 hrs.)

FAM Gentlemen Prefer Blondes (1953). Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. The story involves two friends (Marilyn and Jane Russell)—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. A very enjoyable movie, directed by Howard Hawks. (2 hrs.)

4:00
11 NFL Football. A pre-season matchup between the New York Jets and the Green Bay Packers, live from Badger Stadium.

6:00
13 The Notorious Gentleman (1945). Rex Harrison is perfectly suited to star in this fiercely British, fiercely entertaining film about a fun-loving playboy. With Lilli Palmer. (2 hrs.)

MAX The Princess Bride (1987). Rob Reiner's whimsical, rewarding fairy-tale adventure with everything from evil princes to R.O.U.S.'s (Rodents of Unusual Size). Based on the novel by William Goldman, who also scripted the film. With a large and colorful cast, including Mandy Patinkin, Christopher Guest, Robin Wright, Cary Elwes, and Billy Crystal. (2 hrs.)

7:00
4 Secret Service. A new one-hour series about the exploits of the Secret Service, with host Steven Ford (Gerald's kid).

8:00
13 Nature—"Gran Paradiso." An hour-long look at the Gran Paradiso National Park in the Italian Alps.

31 Reminiscing in Tempo: Duke Ellington. A rebroadcast of a 90-minute *American Experience* salute to the Jazz Age hero, focusing on Ellington's days at Harlem's Cotton Club.

55 The Whales of August (1987). Lillian Gish and Bette Davis star in this extraordinary film about two sisters coming to terms with old age. With Vincent Price and Ann Sothern. (2 hrs.)

A-E The Beguiled (1971). Geraldine Page and Clint Eastwood in a rich, searching story about a wounded Union soldier who recuperates at a southern girls' school. (2 hrs.)

8:30
5 Roc. The acclaimed half-hour series returns for its second season with a twist: It will be performed live each week. Charles S. Dutton, Rocky Carroll, Carl Gordon, and Ella Joyce star.

7 Raiders of the Lost Ark (1981). Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archaeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. (2 hrs. 30 min.)

9:00
13 Summer's Lease—"Where the Water Goes." Part 2 of a four-part *Masterpiece Theatre* adaptation of John Mortimer's novel about an interesting summer in Tuscany. With Susan Fleetwood, Sir John Gielgud, Michael Pennington, Rosemary Leach. (1 hr.) Also shown at **10:00** on **49** and at **11:15** on **21**.

11:00
13 Independent Focus. Four independent films, including Meryl Perlson's *Shelter Stories,* in which Philadelphia children who were homeless at one time talk about their experiences. (2 hrs.)

A-E The Full Wax. The first of four BBC comedy specials starring Ms. Ruby Wax, the rambunctious British comedienne. Among her interviewees are Zsa Zsa Gabor, Tracey Ullman, and Joan Rivers; other comedians participate as well, including Americans Mo Gaffney and Louie Anderson. (1 hr.)

MIDNIGHT
4 Broadcast: New York. A look at the court decision that allows New York women to go topless in public under certain conditions. (30 min.)

MON., AUG. 17

8:00 p.m.
5 Bonnie and Clyde: The True Story. A new look at the lives of legendary outlaws Bonnie Parker and Clyde Barrow, using information from relatives and others that was not incorporated into the landmark 1967 film. With Tracy Needham, Dana Ashbrook, and Doug Savant. (2 hrs.)

13 49 PBS/NBC Coverage of the 1992 Republican National Convention. Once again, PBS's tweedy Robert MacNeil and Jim Lehrer team up with NBC's buttoned-down Tom Brokaw, this time to co-anchor the Republicans' shindig from the Astrodome. Coverage nightly through Thursday from **8:00 p.m.** until the good stuff is over (no earlier than **11:00 p.m.**). In all likelihood, Brokaw will peel off to **4** exclusively each night at about **9:00** or **9:30 p.m.,** which is when the other networks tune in as well. For diehards and insomniacs, CNN and C-SPAN will offer gavel-to-gavel coverage, usually commencing at around **11:00 a.m.**

9:00
COM Indecision '92: The Republican National Convention. As the Grand Old Party takes its turn in Houston, Comedy Central sends Buck Henry and Joy Behar onto the convention floor to dig up what they can in the way of political laughs. Shown tonight through Thursday from **9:00–11:00 p.m.**

DIS The Searchers (1956). Arguably John Ford's greatest film—certainly his most influential. John Wayne, a Confederate veteran, spends years searching for his niece, who has been captured by Comanches. Epic in scope, with scenes of overwhelming intensity, including the scariest Indian raid (entirely done through suggestion) ever put on film. (2 hrs.)

9:30
HBO Never Say Die: The Pursuit of Eternal Youth. A one-hour documentary about the billions of dollars spent and made in the name of maintaining the look of youth—from lotions and potions to surgery and spas.

1:00 a.m.
21 A **Charlie Chaplin** mini-marathon, with four featurettes from the late thirties. (1 hr. 30 min.)

TUE., AUG. 18

7:00 p.m.
AMC Sweet Charity (1969). Bob Fosse used a hotshot cast to great effect in this enduring adaptation of Neil Simon's Broadway show (with music by Coleman and Fields) about a hooker who falls for a wide-eyed young man. With Shirley MacLaine, John McMartin, Ricardo Montalban, Sammy Davis Jr., Ben Vereen, Stubby Kaye. (3 hrs.)

8:00
13 49 1992 Republican National Convention. See Monday at 8:00 p.m. for network and cable possibilities.

BRV An Akira Kurosawa blowout, beginning with **Sanshiro Sugata** (1943), Kurosawa's first feature, about a young judo expert who begins to question the rules of jujitsu. At **9:30, Stray Dog** (1949), an overwhelming slice of Japanese *film noir* starring Kurosawa stalwart Toshiro Mifune as a private eye in search of a most valuable pistol. At **11:45, The Bad Sleep Well,** (1960), a study of corporate corruption that leads to violence; Mifune stars as the son of a murdered man. And at **2:15 a.m., The Lower Depths** (1957), Kurosawa's sharp but occasionally slow adaptation of Gorky's play, an exploration of society's poorest souls. (2 hrs. 15 min.)

9:00
A-E Trouble in Tahiti. Leonard Bernstein's 1951 jazz operetta about American suburbia, with Nancy Williams, Julian Patrick, Antonia Butler, and Michael Clark. (1 hr.)

LIFE Shame. A new TV movie about a woman who stands up to her town's conspiracy to silence a young rape victim. With Amanda Donohoe, Dean Stockwell, and Fairuza Balk. (2 hrs.)

9:30
7 Arresting Behavior. The preview episode of a new comedy series that mimics police "reality" shows. With Leo Burmester, Ron Eldard, Lee Garlington. (30 min.)

10:00
HBO The Larry Sanders Show. Garry Shandling is back with another weekly series, albeit without his name in the title. This time, he plays late-night-TV talk man Sanders, who interviews celebrities and bites his fingernails over the competition. With guest appearances galore from real-life celebrities. (30 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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Catskills

Catskills - Smallwood, NY—Cozy 2-BR cottage, heat & well. $39,500 firm. 914-583-5458 or 718-478-3286 L/M.

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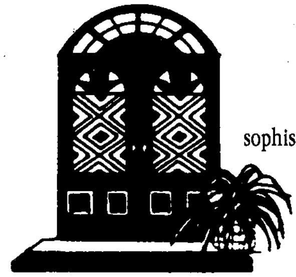

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Can't Cook, Can't Sew, Can't Sing—Would like to meet a 45ish, Jewish Manhattanite, mover and shaker. 6412 ✉

Handsome NY Attorney—Seeks special woman. I am 33, 6', 170 pounds, Italian, blue eyes, very good-looking, who is interested in meeting an attractive, intelligent woman, 24 to 33, for a serious relationship leading to marriage. I have success in my career but I haven't found that special woman to spend my life with. Please send note and photo. 6316 ✉

Share Unlimited Possibilities—With an easygoing, good-looking owner of large corporation, heart of gold, sophisticated, 30s, very fit, tall, incredibly successful. Seeks warmhearted, cerebral, marriage-minded lady, to 39, 5'7" plus, slim, sexy, for electricity. Photo necessary. 3435 ✉

Mostly Sane—Sultry female lawyer turned entrepreneur, mid 30s, wants to get married. Make my Jewish mother happy... Write! 3615 ✉

Looking For A Woman Partner—Who is confident, sincere, honest, healthy in mind, body and spirit - enjoys golf, snorkeling, tennis, weekend travel, beach, country living, city life, animals, fine dining and the risk of a new business venture. I am 42, very successful Jewish businessman, who would like to build a future with that special someone. 6442 ✉ ☎

Attractive, Bright—39, black female. Enjoys music, literature, travel. Seeks marriage-minded male counterpart, 35-45. Recent photo. 6401 ✉

Successful Gentile Attorney—In small town near Pittsburgh. Childless, 38, 5'11", 165 lbs, with a hard body, exceptional good looks, great personality and a love of life. (It's hard to be modest in an ad.) I am looking for a woman of substance to share Bahamas snorkeling, Colorado skiing, renovating old houses, the symphony, social events, chardonnays, traveling and life. You are smart, svelte, sexy and secure - a classic beauty and beautifully classy, 25-38, you take pride in your appearance and abilities. You reciprocate being loved by a giving, emotional man and have the time and desire to develop a permanent relationship. Without children, but still an option. Intellectual parity is as important as physical attraction. I haven't found you here, so I am willing to travel or move for the right woman. Photo/note. 8652 ✉ ☎

Amelia Earhart—Calling Charles Lindbergh. Petite Jewish pilot - adventurous, athletic, spunky - seeking her male counterpart, 32-40. 6410 ✉ ☎

Best Legs In Town—Long-haired beauty, trim, bright, single Jewish female, seeks successful, intelligent, professional, single Jewish male, 36-up, with passion for traveling, tennis, cinema. Be marriage-oriented. Photo/note, please. 6418 ✉

Rather Go To A Bookstore—Than a bar? Me too! I'm 28, 5'6", slim, very pretty, sweet, warm and Ivy-educated. You're a kind, down-to-earth, never married Jewish male over 5'10", 27-34. 6438 ✉ ☎

Beauty, Brains, Style—Beautiful, young, smart, well-educated, fun-loving Asian woman who also happens to be very nice. I seek a kind, successful professional gentleman (European preferred) who is nice to look at and be with. Age is unimportant. Please send note/photo. 3627 ✉

One Man—Looking for one woman. Ex-girlfriend relocated, new girlfriend may be reading this ad. Single, handsome white male, 6'3", 34, marketing professional, midtown, seeks happy, attractive woman to do stuff with. Note/photo appreciated. 8674 ✉

Stunning, Vivacious, Well-Educated—Financially successful, athletic Jewish woman seeks Jewish male counterpart, age 35-48, for marriage and children. Photo please. 6426 ✉ ☎

LI Sailing Lady—Pretty, vivacious, cultured, young 48, seeks stable, happy, nonsmoking captain. 8649 ✉ ☎

Once Upon A Time—She lived in a land called NYC. Enchanting, with long silky hair, svelte, Jewish...she dreamed of meeting one special Jewish man (37-49). Then one day... Photo/phone. 8665 ✉ ☎

Stunning To Look At, Fun To Be With—Divorced woman, slim and elegant, warm and honest, successful professional. Would like to spend the second half of my life with a special man. Please be just like me: enjoy life, people, beauty. Let's fall in love. 8650 ✉ ☎

Gay White Male—43, handsome, honest, down-to-earth and truly one-of-a-kind... seeks soul mate, not into games but rather a one-on-one relationship with someone who knows who he is and what he wants and needs. Photo/phone. 6415 ✉ ☎

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim male with like qualities, age 55-65 please. 3613 ✉ ☎

Successful Professional Man—47, 6', divorced, seeks professional woman, 37-47, for serious relationship. 3619 ✉ ☎

Romantic, Handsome Architect—32. Values sincerity and loves art and beauty. Seeking a sweet, glamorous female, 20-34, for a steamy, romantic relationship with marriage potential. POB 6710, NYC 10128

Loving, Jewish, Affluent Cinderella—45, seeks affluent Jewish prince, 45-55, to celebrate life forever. Note/photo/phone. 1859 ✉

Beautiful, Slim Blond—College-educated, sensual, monogamous LI female seeks man in his 50s for best friend and lover. Ski easy trails, some tennis, enjoy Lincoln Center, home, country weekends and more. Life is great, but could only get better with a special man to love and treasure. 6400 ✉

Passionate, Very Attractive—Intelligent, educated, successful, fun-loving, fit, professional, single white woman, 36, southern CT resident, seeks attentive, affectionate, successful, secure single male for marriage and children. 8646 ✉ ☎

Honest, Introverted Bibliophile—36, single mom, seeks relationship with honest, intelligent man, 35-45. 6185 ✉

Gay White Male—30, 5'8", 145 lbs, blue eyes, great shape, intelligent, very good-looking, funny professional, looking for confident, sexy, interesting mate. Photo/phone. 8657 ✉

Summer Is Half Over—And we haven't met yet. Attractive brunette in late 50s looking for that special man (55-60) who would enjoy laughing, walks on the beach and just love life as I do. Photo. 8612 ✉

Successful Architect/Artist—34, seeks an intellectual beach bunny. 3607 ✉

Be Sweet, Be European—I'm handsome, 37, Irish, fun. Note/photo. 6437 ✉

Upbeat, Creative, Very Handsome—And sensitive guy. 42, successful, PhD, 5'10", charming, fit and funny. Down-to-earth, into music, laughter and romance. Seeking kindred spirit with great mind, face, body and soul, 28-42. Nonsmoker. Photo/note/phone. 6432 ✉ ☎

This Sharp And Shapely Woman—Is ready for a tall, eclectic, 50-something family man. Photo/note/phone. 6419 ✉

Pretty, Italian Catholic Female—Young 40, bright, fun, good values. Seeks sincere relationship. Photo/phone/letter. 8644 ✉

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Are You That Special Man?—Very attractive, slim, professional Jewish female, youthful 40, warm and down-to-earth, who enjoys travel, people, performing arts, film, etc. - seeks Manhattanite male counterpart, 38-49, who, like herself, has experienced the foibles of life and is ready for a lasting relationship. Photo appreciated. 6434 ✉ ☎

Do You Live In Manhattan—And love it? Are you an educated, 30-40, professional male? If so, I'm 32, Jewish, female. Photo/note/phone. 6414 ✉

Good-Looking, Successful Male—37, diverse interests, seeks sexy and vivacious older woman, 45 plus, for long-term relationship. Photo please. 6423 ✉

Looking For A Lot of Laughs—And a little love with a guy who is Jewish, forty-something, fun-loving, adventurous. I am an attractive, vivacious, 40-year-old professional woman who loves to ski, travel and enjoy NYC. Photo a must. 7001 ✉

And They Say—There are no good ones left. Well, here I am. Single, white Jewish male, 35, attractive, great sense of humor, intelligent, romantic and ambitious, searching for single, white Jewish female, 24-36, attractive inside and out, to spoil rotten. Note/photo requested. 8663 ✉

I Like Good Restaurants And Dives—Baseball, exploring NYC, my job and the Rockies. But mostly, I like my friends and laughing. I'm 34, pretty, good figure. Shy but adventurous. Okay, I also like country music and my cat - but won't impose. Note/phone/photo please. 8670 ✉

Let's Get It All Together—Seeking single Jewish male professional, 30-49, for meaningful relationship and commitment. 6416 ✉

Very Pretty, Petite, Successful Female—Manhattanite. Loves to paint, loves adventure. Seeking charismatic male, 35-45, with sense of humor. Photo. 6411 ✉ ☎

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Attractive, Affectionate White Male—Just 45, ex-NYer living in FL, tall and trim, seeking a monogamous relationship with a very affectionate female. I am romantic, caring, giving, very successful, Jewish (nonreligious), divorced, knowledgeable, worldly, humorous, loving and much, much more. I enjoy music, art festivals, kids, quiet times, travel, cars, planes, animals, romantic dancing, movies, etc. You are affectionate, bright, trim, curvaceous, humorous, and all that which you are going to tell me about in your letter. Well! What are you waiting for? Write! A photo would be nice. A phone is a must. Will be in NY early September. 6417 ✉

Prelude To A Kiss—Successful professional, 50, would like to meet an intelligent, attractive woman with style and sincerity, to share even better times ahead. Photo and note, please. 8676 ✉

Handsome, Athletic—Single, white Jewish male, 31, 6', 173 lbs, professional (sometimes), funny (usually), seeks pretty, single, white, Jewish female professional who likes to work and play hard. Send note/photo/phone. 8675 ✉

Seeking Sexy Black Or Hispanic Lady—Handsome white male professional, 49, 6', 180 lbs, would like to meet beautiful, sexy black or Hispanic lady, 20-30, who enjoys going first class, for a meaningful relationship. Photo/phone a must. POB 20119 DHCC, NYC 10017

Ardent Concert-Goer—Jewish male, 49, 5'8", warm, funny, psychotherapist - seeks female partner for concerts, theater, ballet and comparing recordings. 6413 ✉

Embrace Me...—27, Jewish, pretty professional - into music, theater, ethnic food, games (board-, card-, but not mind-). ...My irreplacable you: Jewish, intelligent, articulate, attractive, with great sense of humor, eager to share the above and more. Note/photo (if you can). 8641 ✉

Westchester—I work in Manhattan but live in Westchester. Professional, working in the television industry. Athletic, fit, blond, blue-green eyes. Nonsmoker. Just turned 40! Ready to settle down - have a lot to give to the right woman. Photo. 8668 ✉

Successful, Tall, Athletic—Extremely handsome, sharing romantic, 50, seeks tall, very fit, beautiful, brainy blond, mid 30s, to share passion for outdoors, travel, city culture, country quiet and intimacy long-term. Note/photo a must. 3626 ✉

Tall, Athletic, Wealthy Executive—In mid 50s, handsome intellect with wit, grace and romance - needs a wife. Don't respond unless you are a very attractive, very sexy, socially capable, successful beauty, 30-49. Will respond to all who send photo. 8647 ✉

I'm Not Perfect—And neither are you. Jewish male professional, 33, open-minded, stable, balding, athletic, seeks intelligent, outgoing Jewish partner for life. Photo optional. 8673 ✉

Very Pretty, Vivacious Blond—32, is fun, gold-hearted, with solid Christian values. Seeks male match, 30-40. Photo. 8648 ✉

Rare Find—Living in Brooklyn. Very pretty professional female, Jewish (nonreligious), 5'6", 120 lbs - enjoys working out, sports (hockey), dancing and a good sense of humor. Seeks same in male, 33-40. Note/photo, please. 6441 ✉ ☎

Italian At Heart?—Italian-American businesswoman - enjoys laughing, cooking, skiing, cycling, theater, music. Seeks funny, responsible, loving man, 35-45, to share her interests and introduce her to his. Photo optional. 6241 ✉ ☎

Love Lost, Love Found—Help make a great second time around. Be pretty, witty and bright/and have the right outlook on life. Adventure and travel is a must/so be physically fit and able to trust. Nonsmokers only need apply/I wouldn't want someone trying to die. So go out on a limb and take a chance/and maybe this time we'll both want to dance! Country? 40 years young, self-employed, multi-faceted, better-than-average appearance. Respond with a note. A photo might be nice/and this big dirty city will be a more bearable vice. 8378 ✉

Manhattan, Stunning Lady—Sophisticated, elegant, tall, 5'7", slim, youthful, sensuous, affluent, 50 - needs attractive, fit, 6' plus, affectionate, spontaneous business mensch or classy gentleman who drives, 46-56. Note/phone. Recent photo. POB 5250, FDR Station, NYC 10150.

Tall, Good-Looking Guy—Mid 50s, 6', fit, slim, likes beaches, antiques, art, music, movies. Looking for a very pretty, fit lady, 35-45, with a good figure, to enjoy life with. Photo a must. 8311 ✉

Pretty, Rubenesque Professional—37, romantic, financially secure, seeks honest, intelligent male, 30-42, who likes finer things in life yet is not pretentious. Note and photo. 8640 ✉

Do Nice Guys Finish Last?—Professional single Jewish male, 36, 5'11, in search of intelligent, attractive, effervescent skeptic who is willing to prove teamwork always wins. Photo appreciated. 3620 ✉ ☎

Exciting Guy—Is only the beginning. Physically fit, handsome, with an outgoing, charming, gentle, one-of-a-kind personality. I am not only quick-witted and comical, but at times downright hysterical. I also have a serious, sensuous, caring and loving personality to complete the package. I would like to meet an attractive female with some traditional values, for friendship, companionship and even marriage. Note/phone/photo appreciated. 6402 ✉

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As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

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Denise Winston

By appointment only 212-935-9350

Gorgeous, Elegant Woman—Loves to laugh, very educated, professional and independent. I'm Jewish, 5'6", size 4 - love tennis, bridge, theater, dining, travel, etc. Seeking romantic, handsome, caring man, 45-60. Note/photo/phone. 8643 ✉

28-Year-Old Ex-Ski Instructor—Turned lawyer, with a bad golf habit, looking for attractive counterpart to play with and stay with. Photo/phone a must. 3608 ✉

If You're 35-45 SUM—(Single unattached man); if you're educated, sensitive, successful, attractive; if you've got all your buttons and know beaux; if you're a baby boomer but not a baby; if you're not voting for Bush; if you like Jewish, ethnic-looking, successful but vulnerable, curly-headed women - not Marilyn Monroe-gorgeous but real-world pretty, then I'll call if you send a brief bio, photo and phone. We'll talk about Rambo and Dumbo and "Dusty Efsky" and the Brothers' K and see if there's any "Kemystery". I'm in the mood for mixing up the elements. My Bunsen is starting to burn. 3609 ✉

Gay Man—47, 6', 155, fit mind, body and sense of humor, healthy, handsome, seeks similar man for long haul. 3623 ✉ ☎

Handsome Attorney—Exceptional guy - sensitive, successful, fun-loving, late 30s, Jewish - seeks bright, very pretty lady, 29-35, for relationship. Photo. 6439 ✉ ☎

Rare Man Sought—By attractive, kind, funny, smart, spiritual, classy but liberal woman, 37, with herpes. I love dance, dancing, jazz, sambas, opera, water, old things and new places. 6403 ✉

Strong Family Values—Divorced Jewish female - 37, nonsmoker, healthy, honest, sincere, slim, well-educated, pretty, fun-loving, classy, natural lady - seeks nonsmoking Jewish male for marriage. Enjoy: tennis, art, photography, baseball, kids, pets, travel, romance. Photo. 3611 ✉

Very Pretty Westchester Woman—62, seeks man to play golf/tennis at his club. I enjoy opera and have healthy values - but you are my priority! 6404 ✉

Young Grandfather—64 (looks 50s), warm, open, giving, energetic NJ business entrepreneur and lecturer. Loves metaphysical world, the environment, NLP, country living, family and travel. Seeks warm, attractive, trim, self-assured, passionate woman, 45-55, with traditional family values. Photo/bio. 6405 ✉

Good-Looking Wasp Male—Age 58, 5'10", good build, athletically fit. Intelligent, good position. Seeks good-looking, slim woman, animal lover (Bridget Bardot-type), who also loves nature and the beach. Photo/note please. 3612 ✉

Handsome, Successful, Athletic—Jewish exec, late 30s, seeks bright, spirited, sensitive NYC beauty, 27-34, for love, romance and marriage. Note/photo. 8658 ✉ ☎

Intelligent, Attractive—Multi-dimensional, successful businessman, 39, 5'9", slim, family-oriented, who is kind and sincere, possesses traditional values and is an optimist with a quick wit and zest for life. I'm searching for my significant other, who is romantic, sexy, well-rounded and exciting, and whose interests are varied, but may include the theater, dining and dancing. Great legs a plus. Note/photo/phone. 6406 ✉

Smart, Sexy Single Mom—47, secure, son 14, lovable dog. Enjoys good music, travel, Central Park. Seeks man of humor, substance, for new ventures. 6425 ✉

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Looks 45—Retired English teacher from Queens, boyishly nice appearance, 5'7", quietly wealthy, wants to meet woman (any age if appealing) who prefers funny, profound guy over simmering sex-drive sort. Attracted to offbeat, fragile, sweet-natured. Photo please. 7002 ✉

San Francisco Area Lawyer—41, tall, handsome, warm, funny, visiting NYC. Seeks companionship, relationship with friendly, bright, pretty, playful professional woman. Photo/phone, please. 3624 ✉ ☎

Extremely Attractive—And well-educated, divorced, Jewish, white female professional, 5'5", thin, blue eyes, one child - seeks compatible professional, nonsmoker, 37-45. Send photo. 3617 ✉

Me And You In '92—Me: single, Jewish, green-eyed beauty, 27, health professional. You: single, tall, Jewish, nonsmoker, handsome, sincere, intelligent professional. Let's put these traits together. Note/photo/phone. 6431 ✉

Theater Producer—38, 5'7", 150, truly cute, athletic, aggressive and sophisticated. Seeking woman, 28-35, slim and gorgeous, who likes night life, excitement, good food and ideas. Photo/note. 8666 ✉

Kind, Warm, Handsome Man—59, divorced engineer. Wry sense of humor, romantic. I'm fit, emotionally mature, and I love dancing, music, the arts, the outdoors. Where are you - you wholesome, educated, attractive woman, 45-55?...so that I may share life's sweetness with you! Note, photo. 8651 ✉

The Glass Is Half Full!—I love to smile and laugh. I've been referred to as beautiful, attractive, exotic - although I don't always see it. I'm 29, Catholic, successful businesswoman - looking for a romantic, spontaneous, successful, caring man, with rugged good looks, who is honest and doesn't play games. How do you spell success? Note/photo please. 3618 ✉

A Cuddly, Classy Jewish Lady—Seeks a man in his 60s, who is sophisticated, sensitive, handsome and successful. 8661 ✉☎

Hellenic, Stunning, Professional—Female, early 40s, who knows how to love a man, seeks Jewish MD/DDS soul mate who knows how to love a woman - for keeps. 8659 ✉

A Rare Gem—Greek-American, cultured, intelligent beauty seeks mensch of high intellect for Chuppah. 8660 ✉

Beautiful Blond, Italian/Irish—30, ready for marriage/baby carriage with love of her life. He is handsome, successful, romantic and honest, 30-40. Let's start a beautiful life. Photo a must for reply. 8638 ✉

Eye-To-Eye—You are a single Jewish female - pretty, slim, 23-30. Single Jewish male, 29, 6', optometrist - enjoys tennis, Mets, fitness. Must be sincere, honest, mature, and be proud enough to send recent photo/note/phone. Q052 ✉

Tired Of Being Alone At Night?—Blond, attractive, well-traveled, 5'2", 42, ready for affectionate businessman who likes bistros, walks, fireplaces. 3621 ✉

Asian Lawyer With Allure—38, 5'7", interests in the arts, culture, fitness. Seeks spirited dreamer with potent mind - generous, true, fun, successful, good-looking, 30s-40s. Note/photo. 8664 ✉

Asian Ms.—Pretty, successful, happy - seeks same in mate, 40 plus. 3622 ✉ ☎

Creative Man—40, sensitive, sexy. Accomplished TV journalist/photographer, ready for trip to bountiful. Take my hand. Photo. 8672 ✉

Blond, Beautiful—Divorced Jewish female, 5'5", young 40s, 125 lbs, classy, brainy, humorous, accomplished, romantic, sweet, passionate and sincere. Seeking male counterpart, 5'8' or taller, 39-50, educated, witty, successful, emotionally stable. Note/photo/phone. 8653 ✉

Statuesque Scandinavian Woman—From Westport, 34, who is loving, honest, bright, athletic, seeks 6' and over, white or black male in good shape, who is crazy about skiing, loves biking, tennis, dancing, travel and intimate relationships. Like myself, you must have a stable career and be emotionally secure. Plus be between 30 and 42 years. If you have imagined doing all these things with a tall, striking blond by your side, and you don't smoke, drink or drug, then write a note and include a recent photo (a must). 6440 ✉

NYC Firefighter—Attractive, intelligent, athletic, extremely well-built man, 30, seeks young, beautiful white female for possible relationship. Photo essential. 3628 ✉

Are You Full-Figured Or Jewish?—I am a sexy Jewish businessman, 29. If you are a female under 30, who values a one-to-one relationship, I would love to hear from you. Home phone/written note. 3629 ✉

Male PhD, 39—Jewish, physically disabled, active and bright - seeks female companion, 25-35, smart, pretty, compassionate, for serious relationship 6436 ✉

Attractive, Single Anglo-Irish Lady—5'3", 120 lbs, sincere, warm-hearted - loves opera, classical music, weekends in the Berkshires. Seeks professional male to 48. Note/photo. 6399 ✉

Pretty, Poised, Patiently Seeking—My Mr. Right. Blond, slim, divorced Jewish female, nonsmoker, artist/professor, 40s, desires 40s-50s male mensch - successful professional, witty, caring, honest, unafraid to risk everlasting love. Photo/letter/phone. 8669 ✉ ☎

Sensational Guy—Handsome, 6', charming, seeks truly pretty Jewish match, 26-34, for the real thing! Photo. 6433 ✉ ☎

Singularly Unathletic Yet Cultured—Funny, bright, worldly, romantic lawyer, 41, seeks single female, 32-43, of similar import. Photo, phone. 6409 ✉

Classy College Professor—Fit and 50ish widow with attractive, youthful appearance, would like to meet a healthy professional male in his 50s. I am financially and emotionally secure, smart and sensual. Home is near Ithaca, a pleasant drive from NYC. Note appreciated. 6428 ✉

Dynamite LI Male—30, slim, dirty blond, blue eyes, Italian, adventurous, searching for a dynamite lady, 25-35. Photo. 6408 ✉

Casting—White, sexy, slim, successful entertainment professional, 34, seeks leading man to be star of her life. Note/photo. 6427 ✉

Lazy Sunday Afternoons—Slow walks in the park/Quiet talks in the dark/Holding hands when we walk/Silly Valentines/Sharing good and bad times/If these things appeal to you, and you're 37-45, white single Jewish male, I want to hear from you. Note/photo, please! 6429 ✉

Successful, Handsome Businessman—Male, Jewish, 39, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-36, for serious and caring relationship. 8662 ✉ ☎

A Good Man Is Hard To Find—Good-looking, green-eyed brunette, slim, 36 (looks younger), whose interests include real estate, photography, aerobics, etc., seeks handsome man with good personality, who is fun to be with. For meaningful relationship. Photo guarantees response. 8655 ✉

Rare Breed Of Male Wasp—First class mind, self-aware, confident, but also very affectionate and sensual, good sense of humor and easy to be with. Tall, slim, tight body, healthy nonsmoker. Best schools, top of my profession, financially set for life. No kids, no ties, no heavy problems. Looking for a gentle, compatible woman - very slender, medium height, 30s to early 40s, nonreligious Wasp or Asian - as a life partner, to share the best years ahead. 3126 ✉

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New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Lucy Seeks Ethel—Gay white female, 32, seeks feminine woman for relationship. 6435 ✉

60 And Love It—Looking for beautiful woman, 45-55, for exquisite relationship. Photo please. 6420 ✉

Fit, Pretty, LI Christian Professional—Seeks successful male, 49-55. 8654 ✉ ☎

Romantic Rogue—Successful exec with silver hair, 5'10", 60, distinguished look, divorced, Jewish, virile and active, has the summertime urge to merge with a lovely, trim, witty, sensuous and feminine lady under 40, who resides in Brooklyn. Object: a warm relationship. 8287 ✉

An Adventurous Spirit—With a passion for the outdoors. I'm a handsome, athletic and professional 32-year-old male with interests as diverse as hiking and skiing or theater and museums. My ideal companion would be communicative, attractive, slim, Jewish, 26-32, comfortable in high heels or jeans, mature yet playful, secure yet vulnerable and willing to take a chance at happiness. Please send note and photo. 8679 ✉

Corporate Exec—Kind, gentle, Italian-American, late 30s, compassionate and affectionate. I enjoy fine dining, live music (opera to blues), beaches, weekend getaways. Seeking attractive, shapely, successful female, 28-42, who has similar qualities/interests, with a strong wit, for sharing and caring. Nonsmokers. Photo a must. 8677 ✉

Romanticist—38, 6'2", secure, Jewish, 185, eclectic Westchester male enjoys snow and jet skiing, waterfronts and you: athletic, sweet, pretty girl, 25-35, with traditional values. Photo for reply. 6443 ✉

Creative, Sensual, Lovely—Auburn-haired woman of substance seeks successful mensch of wisdom, 48-60, who appreciates art and life. 6430 ✉ ☎

Asian Professional Lady—35, sensuous, world-traveled, likes art - seeks 40s, Christian, intellectual, successful, witty, sincere European, nonsmoker, for committed relationship. Note/photo. 3635 ✉

Warm, Caring, Sensuous—Jewish male seeks similar qualities in a woman, 35-45 years old, for friendship, romance and possibly more. Note/photo. 8681 ✉

Tired Of Bar Scene—Handsome, successful, 6'1", blond, 35, Wasp, Westchesterite, athletic male, varied interests, would like to meet attractive, down-to-earth female, 23-31. Note/phone/photo. 8678 ✉

Shy White Male, 34—Works in supermarket, inexperienced in dating scene, likes sports, movies, seeks shy female, 25-40, who likes sports, movies. Note/photo/phone. 3630 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Say I LOVE YOU, POO - or HAPPY BIRTHDAY BABY... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon...

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NEW YORK MAGAZINE'S
Weekly Bulletin Board
Call 212-643-6500

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BELOVED DAD
WE MISS YOU...
Dolly, Your Girls, Grandchildren.

Jewish Contemporary Singles—Unique & affordable. Est. 1985. 1-800-663-1345

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Sept 4-7. $145pp - camper cabin; $190pp - guest cabin. Call for Broch: **717-296-8596**

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Day Phone (for our records only) ________________________________
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 743

BY MARY ANN MADDEN

ON ELECTION DAY, VOTE "YES" ON PREPARATION H

HONK IF YOU LOVE FRESHWATER BATS

WHERE YA GOIN? BARCELONA?

WE SUPPORT PANTY HOSE

Above, bumper stickers. Competitors are invited to provide one original example.

Results of Competition 740, in which you were asked for Famous First Words. The utterances of well-known newborns.

Report: A brilliant recherche: "Le Tot C'est Moi"—Louis XIV. Among the swell but duplicated: "Dada."—Marcel Duchamp. "----"—Marcel Marceau. "Well, ex-cuuuse me."—Steve Martin. "Dooby dooby do." —F. Sinatra. "Dropping out."—Timothy Leary. "Birth, nascency, nativity. . . ."—Peter Mark Roget. "I do."—Zsa Zsa. "Far out."—John Denver." "Holy cow!"—Phil Rizzuto. "Furthermore. . . . "—Shirley MacLaine. "You talkin' to *me*?"—Travis Bickle. "Is that a stethoscope in your pocket? . . ."—Mae West. "Mammy."—Al Jolson. "Mummy."—Boris Karloff. "Daddy."—J. Danforth Quayle

First Prizes of two-year subscriptions to "New York" to:

"Helloe."—Dan Quayle
Naomi Freeman, Shaker Heights, Ohio;
Julie Kirschner, Brooklyn;
Richard Beecher, N.Y.C.

"The placenta is coming!
The placenta is coming!"—Paul Revere
Robert H. Brook, Plainview, N.Y.

"Don't bother, I'm here."—Emmett Kelly
Sarah Stenson, New Haven, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Hey, slap *her*."—Patti Davis
Keryn Rush, South Russell, Ohio

"Except me."—P. T. Barnum
Norman Levine, Beverly Hills, Calif.

"Read my lisp."—George Bush
Janet Melman, Provo, Utah

And Honorable Mention to:

"Aardvark."—Noah Webster
Molly Graizzaro, Spring Valley, N.Y.

"Am I late?"—Sylvia Miles
Tony Lang, N.Y.C.

"Wait, I'll do it."—Edward Scissorhands
Joyce Maloney, Brooklyn

"You're fired."—George Steinbrenner
Emma L. Sailors, M.D., Dobbs Ferry, N.Y.

"I am newborn, hear me roar."—Helen Reddy
Adam Dread, Los Angeles, Calif.

"Booo!"—Stephen King
Winnie Heffley, Schenectady, N.Y.;
Leslie Brookins-Brown,
Minneapolis, Minn.

"So this is the Princess Theater in Pocatello, Idaho."—Judy Garland
Gust Kaczur, Aurora, Ohio

"You got the right right baby, uh-huh." —Ray Charles
Aimee Benitez, Brooklyn

"Oops."—Gerald Ford
Walter Sanders, Stowe, Vt.

"Thanks, doll."—Mickey Spillane
Patrick Burke, Ho-Ho-Kus, N.J.

"Can we baby talk?"—Joan Rivers
Linda Giordano, Florence, Ala.;
Harry Rosenbaum, Englewood, N.J.

"The best is yet to come."—Mr. Hyde
Marcia Levine, LaPorte, Ind.

"Birth of Us."—the Blues Brothers
Mary Verona, Portland, Ore.

"Birth of a Me."—Carry Nation
Thomas J. Gentle, Birmingham, Ala.

"Is this a delivery room or a jury?"—Milton Berle
David Davidson, Oakhurst, N.J.

"Pontrhydyfen."—Richard Jenkins
Ben Morgan, Oakland, Calif.

"Guess."—Jean Nidetch
Paul Apfelbaum, Valley Stream, N.Y.

"Cut!"—Martin Scorsese
E. Stallworth, Willow Grove, Pa.

"Give it up for my mama."—Arsenio Hall
Mindy Ferrentino, Long Beach, N.Y.

"Adam, I'm Madam."—Eve
Hallie Leighton, N.Y.C.

"I'm suing you for $50,000"—Sheridan Whiteside
Rick W. Burke, Ho-Ho-Kus, N.J.

"I feel goo."—James Brown
Karen Adger, Bronx

"What did I know and when did I know it?"—Ronald Reagan
Philip Morace, N.Y.C.

"Uh-h-h-h."—Monica Seles
Roy Baxter, N.Y.C.

"Sum, ergo, cogito."—René Descartes
J. S. Warenko, Livonia, Mich.

"Say what?"—Ishmael
Florence Fletcher, Newport, R.I.;
Tom Miller, Sawyerville, Ala.

"Monotonous."—Eartha Kitt
Charles Librizzi,
Atlantic City, N.J.

"Is this a rattle I see before me?"—Macbeth
A. D. Cover, Roxbury, Conn.

"Just who do you think you're calling 'baby'?"—Susan Faludi
Patti Scasserra, Long Beach, Calif.

"You slap me one more time . . . you're a dead man."—Al Capone
Phyllis Levine, Shaker Hts., Ohio

"New?"—Jackie Mason
C. Schell, Newton, Mass.;
Beatrice S. Dean, Waterford, Conn.

"Son!"—William Wordsworth
Bud Sherak, Larchmont, N.Y.

"Hello, thumbsucker."—Texas Guinan
Elisa Falciglia, Reston, Va.

"Call Baby Janie Clarkson and tell her I can't possibly have lunch today."—Fanny Trellis
Tom Morrow, N.Y.C.

"Issue one!"—John McLaughlin
James W. Penha, Jakarta, Indonesia

"'Cause I'm a baby. B-A-B-Y."—Peggy Lee
Ruth Van Dyck, Englewood, N.J.

"I wouldn't stay in a womb that's too small. Why should you?"—Leona Helmsley
Nancy Stark, N.Y.C.
similarly: David Weiss, N.Y.C.;
Angela D'Elia, Cliffside Park, N.J.

"I guess this is the birth thing, huh?" —George Bush
Patsy V. Felmet, Wintersville, Ohio

"Hit me, I'm open."—Michael Jordan
Marilyn Crystal, Scarsdale, N.Y.

"Here are the top ten reasons why I've decided to speak. No. 10. . . . "—David Letterman
Cheryl B. Lapow, N.Y.C.

"You know, I had to gain ten pounds for this role."—Shelley Winters
Gary Muldoon, Rochester, N.Y.

"It doesn't get any better than this."—Sigmund Freud
Tena De Cicco, Highland Park, N.J.

"Another Opening, Another Show."—Cole Porter
Rita Wolfson, Spring Valley, N.Y.

"I'll repaint any toy car for only 99 cents."—Earl Scheib
J. Doe, Queens, N.Y.

"Lose the stirrups. More earth tones, less green."—Mr. Blackwell
similarly: Bonnie Salkind, Southampton, N.Y.;
Janet Siefert, N.Y.C.;
Frances Manne, Mahwah, N.J.

"A rabbi walks into a deli . . . "—George Burns
Tom Duffy, Rochester, N.Y.
sp. ment.: Irene Korman Unger, Centereach, N.Y.

"Mommy, I presume."—Henry Morton Stanley
Martha H. Freedman, Sarasota, Fla.

"Wawaloo."—Napoleon
Ben Gottlieb, McLean, Va.

"Good, a Jew doctor."—Archie Bunker
Samuel Natman, Brooklyn

"Like, waah, you know?"—Debbie Gibson
Bob Walser, Minneapolis, Minn.

"I swam in water and it was warm and good."—Ernest Hemingway
Janet Millenson, Potomac, Md.

"Wrong."—John McLaughlin
Midge Stires, Boyertown, Pa.;
Robert W. Guy, Miami, Fla.

"I'm going to meet my maker."—Pinocchio
Jeff Tenzer, N.Y.C.
sp. ment.: Dom Graizzaro, Spring Valley, N.Y.;
Bill Gorman, San Mateo, Calif.

"What the *hell* is that?"—David Letterman
Mary M. Loveless, Memphis, Tenn.

"I'm in charge now."—Alexander Haig
Bill Duffy, Glens Falls, N.Y.

"Let's see; first you put your two knees close up tight, then you swing 'em to the left and you swing 'em to the right. Step around the floor kinda nice and light. . . . "—Wrong Way Corrigan
Chris Doyle, Burke, Va.

"Baby needs some new booties."—Imelda Marcos
F. Schan, Brooklyn
similarly: Barbara S. Migdal, N.Y.C.

"I am not a cwook."—Richard Milhous Nixon
Len Elliott, Auburn, Wash.

"Is that clock right?"—Salvador Dali
Mark Wolfson, Spring Valley, N.Y.

"And I am outta here."—Dennis Miller
Carleton Carpenter, Warwick, N.Y.;
S. R. Brynien, Brooklyn

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 743, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by August 21. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 28 issue. Out-of-town postmarks are given three days' grace.

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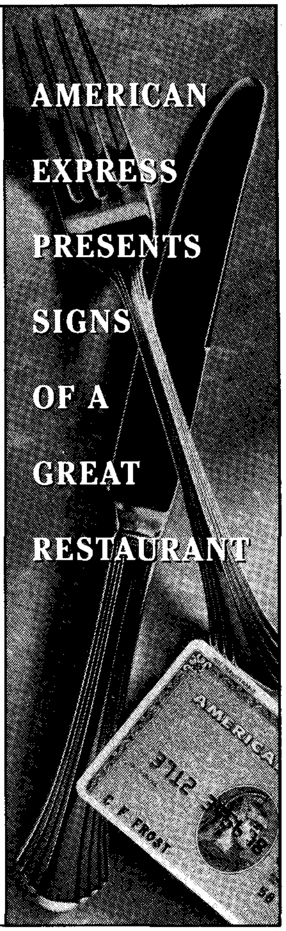

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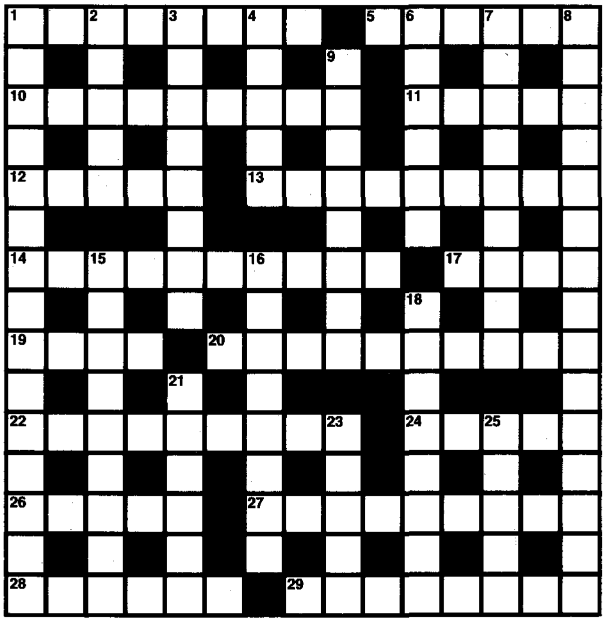
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Funny actor in a common English garment. (8)
5 Well-being is left in an area of open country. (6)
10 Theme which may make the learner move it twice. (9)
11 Large pole caught at mouth of river. (5)
12 School fees? (5)
13 Sailors from Irish port used to open bottles. (9)
14 Food obtainable after the end of the war? (10)
17 More sanctimonious at the seaside? (4)
19 Look for a match. (4)
20 In turning red I entertain an embarrassing element. (10)
22 When around let become a foreigner. (9)
24 Key personnel have to worry about a penny. (5)
26 Universal love transformed into undeveloped seed. (5)
27 Where to eat when there is a celebration in the old country. (9)
28 Catch a woman lower. (6)
29 A policeman is needed to disperse danger ahead of me. (8)



DOWN

1 Who, for example, makes a kinsman in favour of a celibate going without love? (8, 7)
2 Not so warm but taking the company to heart. (5)
3 Holiday resort—provide a quotation with electricity included. (8)
4 Room to be included in that ticket. (5)
6 Cut out tax. (6)
7 Being a rake, the composer gets into a row. (9)
8 The man to pay back goes on the trail for an outlaw. (8, 3, 4)
9 The superintendent would be finished if it weren't for the language. (8)
15 Relative makes a sarcastic remark after changing gear. (5-4)
16 Still a man even if he loses the order. (8)
18 Acted badly after due revision although trained. (8)
21 A plant may have one to compete with me. (6)
23 Weapon caught in a shower if left outside. (5)
25 Anger in a medical man is more dreadful. (5)

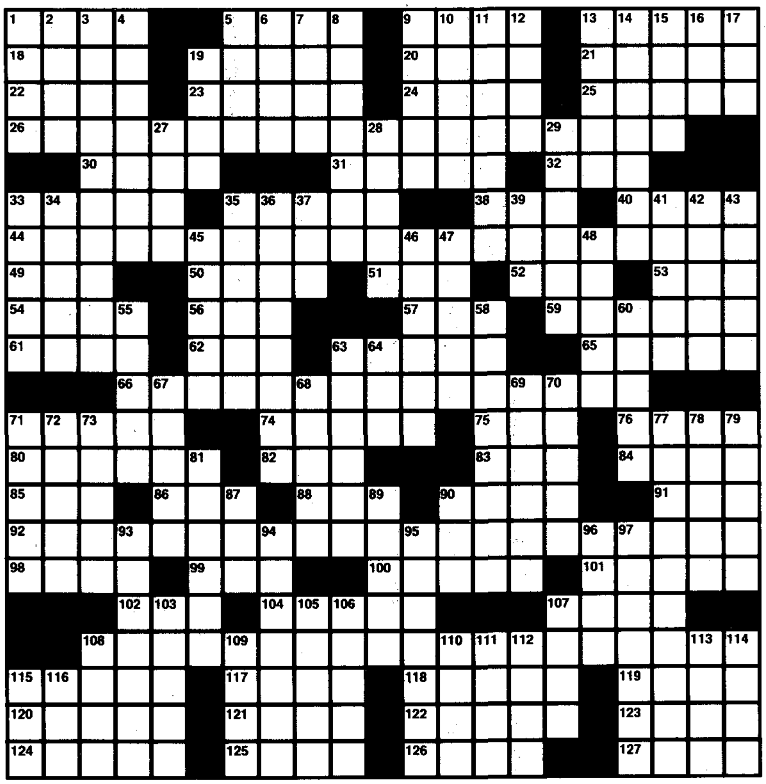
'CARNATION' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Unpaid bill
5 Mute
9 Do rubbernecking
13 "—— a Grecian Urn"
18 Steak order
19 Conductor Erno
20 Film pioneer
21 Lift and throw with effort
22 Top pair, in poker
23 Advice to a sinner
24 Johnson of "Laugh-In"
25 Sharp to the taste
26 Definition of CARNATION?: I
30 Pool quickies
31 "—— what I say"
32 Fairy queen of dreams
33 Burros
35 Medici city
38 X minus VII
40 "On the Waterfront" director, with 120-Across
44 Definition: II
49 Bedpost finial
50 Is dripping wet
51 Hindu mister
52 Hollywood nickname
53 Burnsian negative
54 Snapshots
56 Boxer's stat.
57 Try for a total
59 Parthenon goddess
61 Give's opposite
62 Allow
63 Baptizer
65 Atelier tripod
66 Definition: III
71 "I —— dream": King
74 Shaving mishaps
75 Tennessee player
76 Environmental sci.
80 Come into view
82 Third numero
83 Outside: prefix
84 Poet Teasdale
85 Nol of Cambodia
86 Spenser heroine
88 Ike's WW II command
90 Evening in Paris
91 Soft touch
92 Definition: IV
98 Trucking rig
99 Former Eg.-Syr. alliance
100 Maternally related
101 Writer Joyce Carol ——
102 Roadster
104 "Just —— at twilight . . ."
107 River in Spain
108 Definition: V
115 Swedish coin
117 Enveloping glow
118 Colorado ski resort
119 Dubliner's country
120 See 40-Across
121 Diver Louganis
122 Train tracks
123 Dither
124 Newsstand structure
125 Dried up
126 Confound it!
127 Georgia or Cal.

DOWN

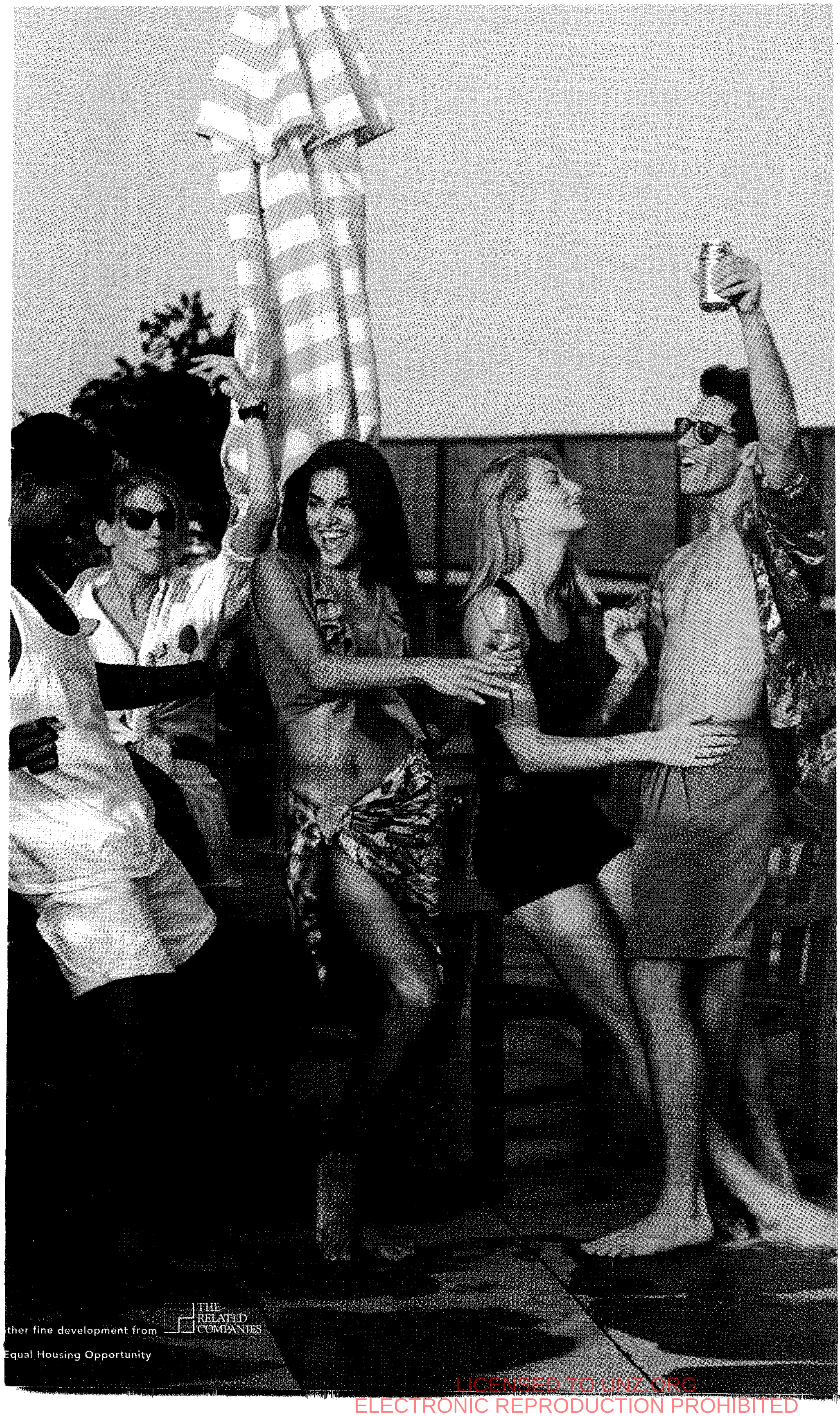
1 "Go for your gun!"
2 Per person
3 Elongated biscuit
4 More cranky
5 Facts and figures
6 Second Grimm word
7 Dish list
8 Griping
9 Candied
10 Main artery
11 Showy flower
12 It holds water
13 Owner of Tara
14 Unit of loudness
15 Bring home the bacon
16 Egg: Comb. form
17 A Beatty
19 Los Angeles gridders
27 Lhasa —— (breed of dog)
28 Nanking nannies
29 Iago's wife
33 Skillful
34 Brown photo tint
35 "Dracula" author
36 Powerless
37 Output of Hans's freezer
39 Laid up
41 Bowlers' aisles
42 This is silly
43 "Let's Make ——"
45 Fiber for mats
46 Hoboes
47 Apple drink
48 Mexican of yore
55 Ninja Turtles' home
58 Forced to go
60 Loathes
63 Delicate detail
64 Start of a JFK quote
67 Benelux capital, with "The"
68 Personnel director, often
69 Already tamed
70 Very very
71 Pitches in
72 Love, Italian style
73 Snake poison
77 One of Rome's seven hills
78 Speechify
79 Backings for plaster
81 Last long
87 Cinema "Contessa"
89 —— can of worms (cause trouble)
90 Saratoga, for one
93 Alpacas' cousins
94 Deletion
95 Alert to danger
96 Virginia senator
97 Most cautious
103 "—— in the RAF," 1941 movie
105 More miffed
106 No longer a minor
107 Countless eras
108 TV clown
109 Beggar's garb
110 Romanov title
111 Eye-defect suffix
112 Lose iciness
113 Pop singer Clapton
114 Thomas of timepieces
115 Southern terrorist gp.
116 Unsuccessful Heyerdahl craft



Solutions to last week's puzzles appear on page 70.

Feel really good about moving to the city!

Come home to The Monterey—Manhattan's fastest-renting building.



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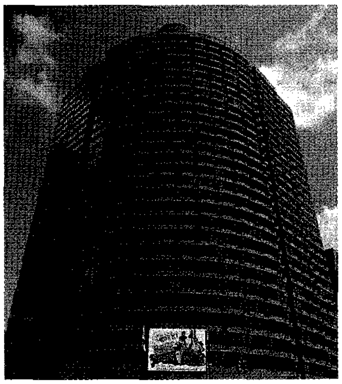

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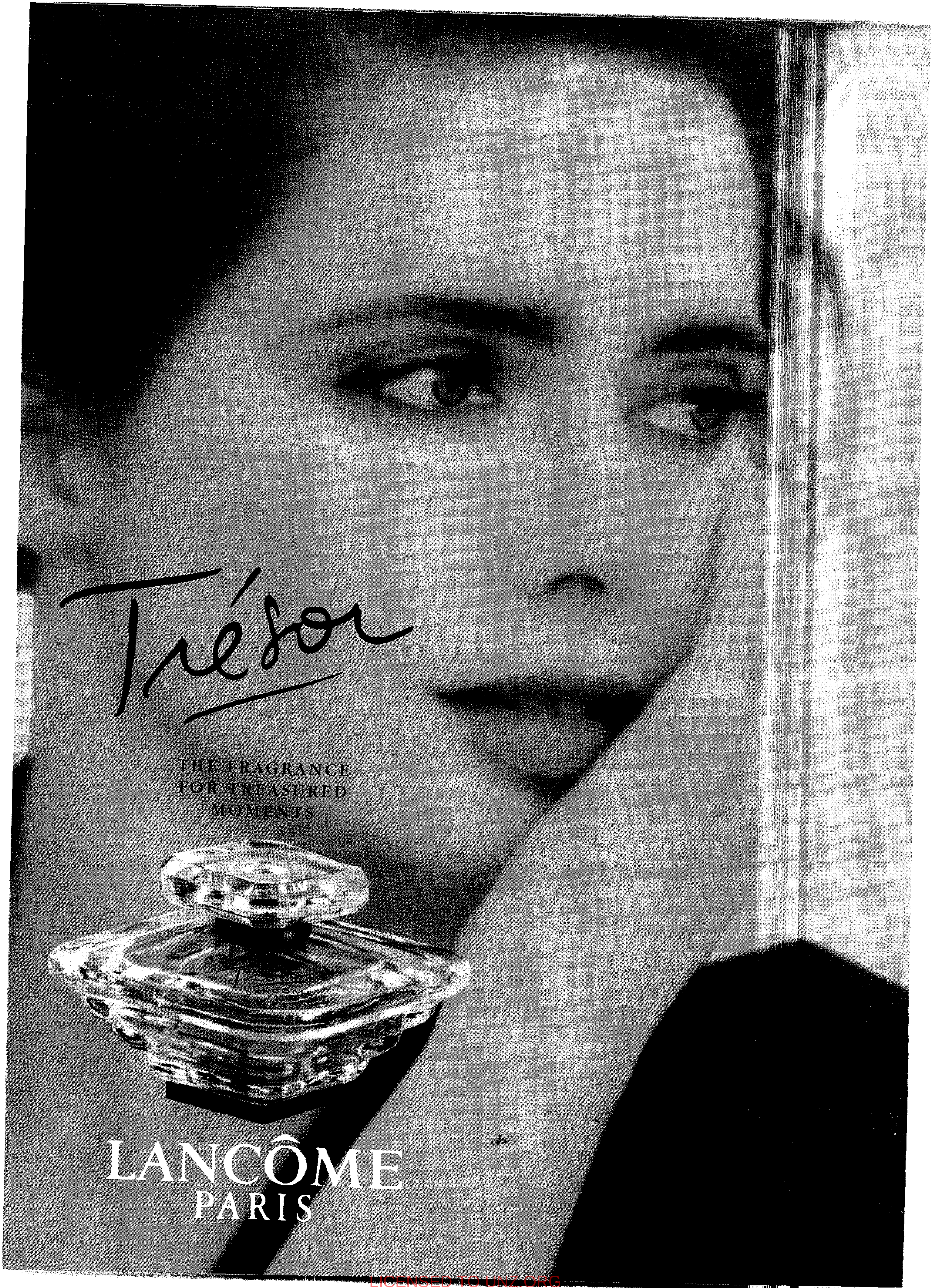
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